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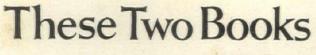


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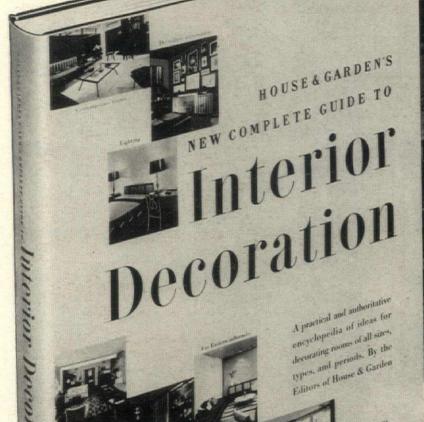
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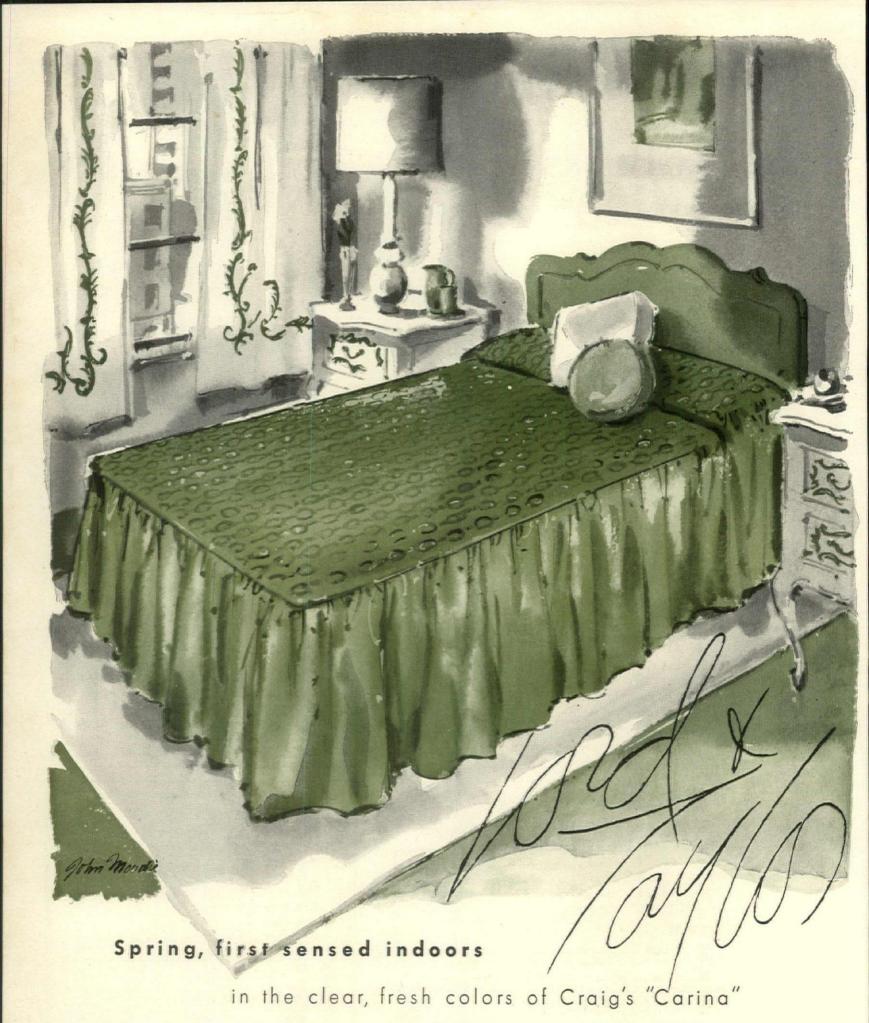
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CONTENTS MARCH, 1957

House & Garden

A Guide to the Arts of Living Vol. 111 No. 3



ON THE COVER:

White keys a living room that expresses a comfortable new formality. An antique pine cabinet for a collection of faïence and a screen made from old Italian church doors are shown off by white walls. To play down the size of large pieces in a conversation group, couches were slipcovered with white handwoven linen, chairs covered with a handblocked French cotton print. Sofa pillows and seat pads pick up print colors. Photographed in the home of Mr. and Mrs. Francis Martin Jr., Burlingame, California. Decorator: Michael Taylor, A.I.D.

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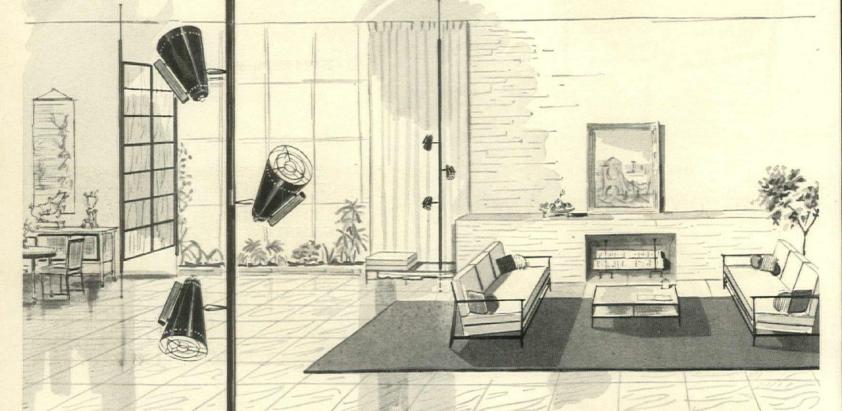
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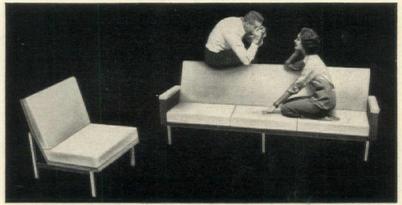
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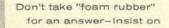
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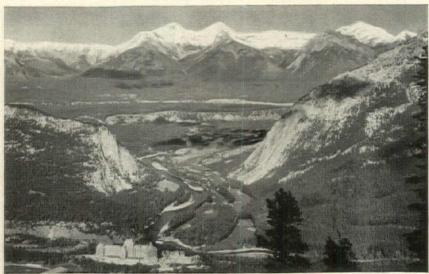
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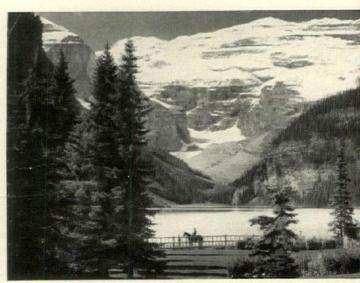


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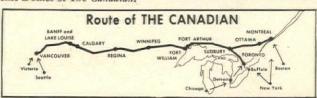
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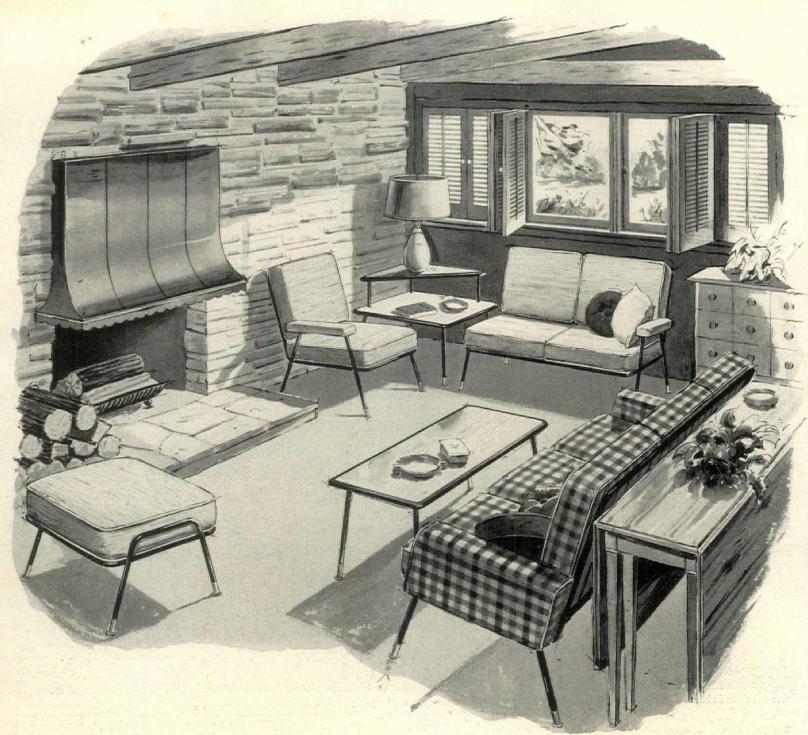
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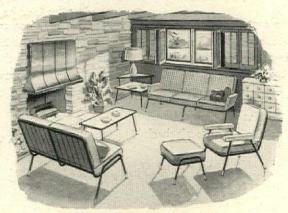
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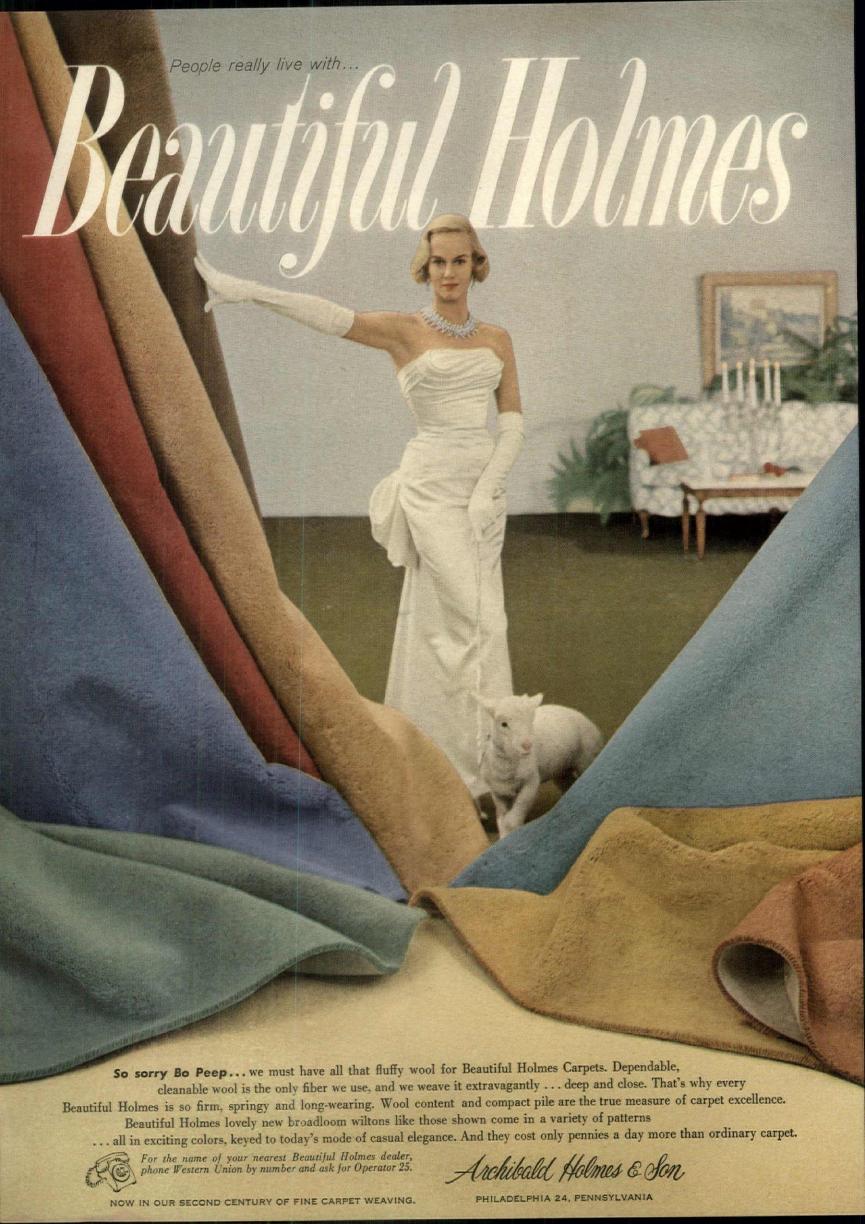
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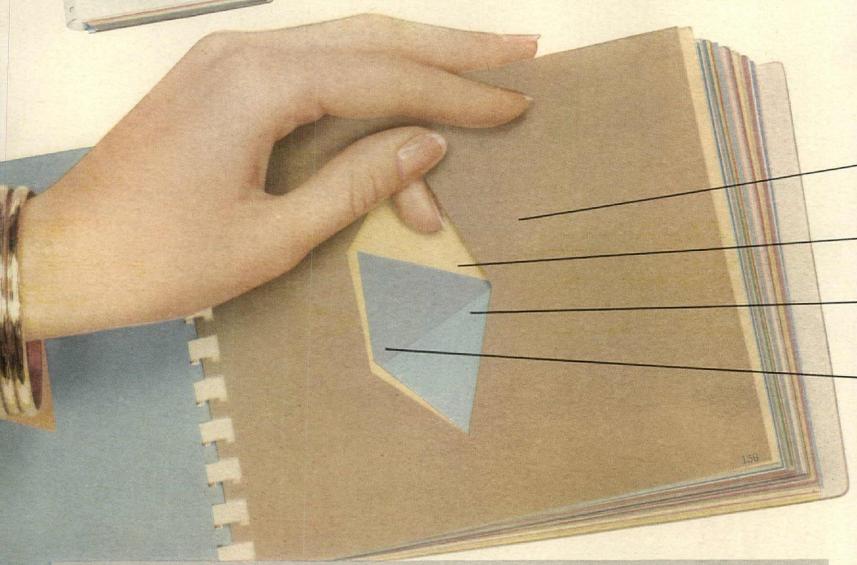
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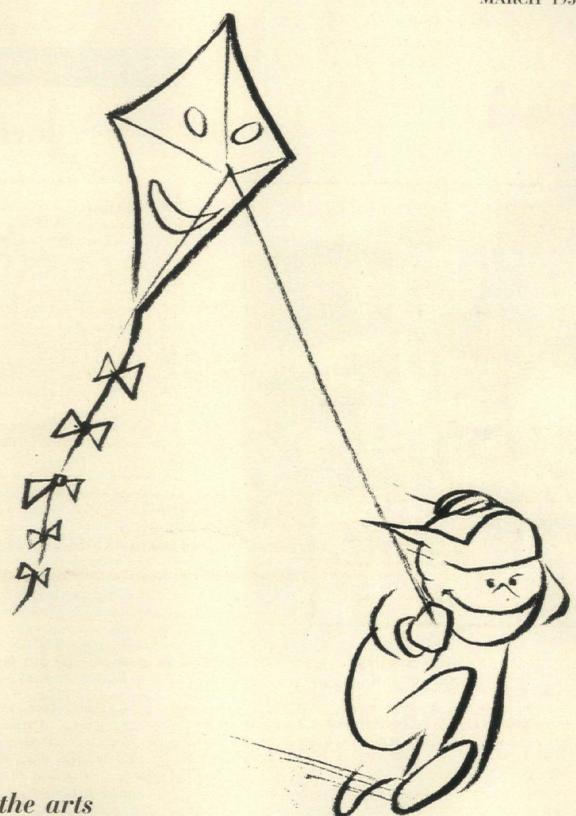
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Bookshelf

A PERCEPTIVE POET

Book reviewers do well to set aside their literary enthusiasms, like cheese, in cool, dark places to ripen. The temptation to boast of them before they have aged and established their worth is hard to resist. Foisting fresh genius on the public is a heady occupation, but risky. Better, if not valorous, to be late than lonely. This precaution observed, we turn with untroubled conscience to H. L. Davis' new novel, The Distant Music (William Morrow, \$3.95). More than 20 years have passed since his Honey in the Horn first sparked our enthusiasm, and time, we find, has not damped it.

On the jacket of *The Distant Music* the publisher, exercising a restraint commendable but rare in the trade, speaks of Mr. Davis as a novelist of "curious excellence." The "excellence" was apparent from the start; it glowed in the freshness, the humor, the poetic perception of *Honey in the Horn*, in its vivid recreation of the Old West as it must really have been. About the "curious" we are not so sure. Perhaps it is the publisher's diplomatic way of stressing Mr. Davis' originality without stooping to invidious comparison. We, on the other hand, are untrammeled by the protocol of Madison and Fourth Avenues and can speak bluntly: Mr. Davis is the most original novelist in America today.

Indeed, originality has brightened the pattern of his life as it has his books. A professional typesetter at the age of nine, one-time sheepherder and cowboy, erstwhile deputy sheriff, he was inspired, by what divine afflatus only the Lord knows, to become a poet. (His classical preparation for the art was confined to five years in a frontier public school.) As long ago as 1919 he won a prize from Chicago's old Poetry Magazine, a touchstone of success in those days, and Honey in the Horn, which flashed through the dreary proletarian yearnings of the mid-'30s like a brilliant jewel, captured both the Harper and Pulitzer Prizes. Because originality is an organic part of his being and not the product of conscious striving, it has flowed unchecked through the years to The Distant Music.

Set, like his other novels, in the Pacific Northwest, The Distant Music follows three generations of the Mulock family from 1858 to the present while they cling to a piece of land on the Columbia River. Determination to hold land is an ancient theme in fiction of the West, and it has produced a cast of stock types: the formidable progenitor crushed by the effeteness of his grandchildren; the wind-

Books

TV by John Sharnik

M u s i c by Roland Gelatt

Art by Emily Genauer

Antiques by Alice Winchester

Q . & A . by Felicia Marie Sterling

Paris Letter

EYES THE WEST

dried matriarch who has seen the romantic dreams of girl-hood swept away in sandstorms; the stubborn ploughman (usually of Norwegian or central European extraction) who defies the local cattle baron and submits to unending toil to build a new land of homes, of churches, of families enjoying their democratic birthright. None of these clichés will you find in *The Distant Music*.

There was nothing formidable about old Ranse Mulock (except the time he shot a defenseless Indian); his wife never was much good, and the scions all turned out, in their different ways, to be about as cantankerous and untamed as the Old Man, no more and no less. Mr. Davis never has been an unqualified admirer of the sturdy ploughman (he knows too much about the Old West for that), and the noble Redman does not wash any more frequently in Mr. Davis' novels than he did in real life. As for democracy, well, the human trash that drifted to the Frontier hoping to sneak a crumb here and there had to suffer along with the industrious and sometimes, if their luck was running, even managed to make a strike. You couldn't ask more of democracy than that, could you? "Populating a new country was not a ceremony that ever got carried out on tiptoe," Mr. Davis says, and those who look for white knights (or Red ones, for that matter) in his new book will be disappointed.

What the reader will find is a rich collection of minor characters drawn with coruscating insight and not from a textbook of psychiatry; an almost unimaginable artistry that compresses 100 years into 331 pages without seeming to skip anything; an earthy understanding of human foibles and perversity. In their trivialities, their ambitions, their disappointments, their cruelties and their crimes, even on the rare occasions when they hear dimly a few sweet notes of "distant music," Mr. Davis' people live the lives that always have fascinated William Faulkner. But while Faulkner creates psychological straw men and unveils them with involute, polysyllabic cries of discovery, Mr. Davis goes to warm flesh and blood for his research.

It is this quality—plus the happy fact that he was himself a part of the Old West in its last days—that makes Mr. Davis invaluable, if not indispensable, to our literature. The Old West was our great romantic period, one of the world's greatest, but it has gone. Frontiersmen preferring heartier pursuits, it produced no body of literature of its own. Easterners, however (Continued on page 165)



Look at the difference!...

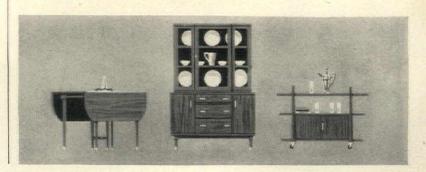
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Home Screen

THE OLD, OLD MOVIES IN

By John Sharnik

According to one glum school of thought in the industry, your choice of original television entertainment in the foreseeable future will have shaken down to a couple of big variety shows, some long dramas, and such forms of athletics as bowling, boxing and the political campaigns. The rest of the time, adherents of this theory predict, you'll be watching second-hand material: full-length movies of a couple of years ago.

I don't happen to belong to that school of thought, partly because I'm too lazy and too cautious to subscribe to firm predictions about television or anything else. Neither am I terribly depressed at the prospect, though my typewriter is in fief to television five days a week. At least we'd be relieved of some current eyesores like those situation comedy series that have been cluttering up the channels all these years. Better Lynn Bari and John Boles as they were, I say, than Charles Farrell and Gale Storm as they are.

Hollywood re-runs are hardly a new phenomenon in television: they are as much a part of the tradition as Betty Furness and the animated cigarette pack. If you're wondering why all the ballyhoo about old movies lately, why they somehow are becoming less old and more frequent, the explanation is to be found in simple economics. For one big thing, they have come to be a lot cheaper to present to you than any live show with stars or titles of comparable drawing power. To the independent stations, especially, they are a godsend-in the words of one representative, "our only means of bucking the networks.

Some months back, when WOR-TV, an independent that has to buck the networks right on their own home grounds in New York, exhibited King Kong, that aboriginal of all monster films, it drew an unbelievable rating of 129. The curious mathematics of this particular rating system seemed to mean that the picture had been watched by about one and onethird times as many viewers as there were in the whole audience. Palpably an exaggeration, but not by much, as it turned out on a special check of the figures. It appeared that three-fourths of the potential audience had actually seen the show-a huge proportion in itself-and that many had seen it two or three times.

I was one of the peccant who helped kite the King Kong rating. I saw it twice, both times to my wife's dismay and to the delight of our eight-year-old, who chuckled all through the parts that I'm sure terrified the adults and kids of two decades ago-the monstrous ape clambering up the hotel walls toward the heroine's room, crunching the rickety old biplanes that assaulted him as he teetered on the pinnacle of the Empire State Building. We all, including my wife, have been pretty good customers of the old movies ever

The good ones, the ones you remember with the special fondness that attaches itself to a good story or a good performance enjoyed at an impressionable age, still seem pretty good: Dietrich in The Blue Angel, John Garfield in Body and Soul, Olivier and Joan Fontaine in Rebecca. The faults of the bad ones are magnified, on the other hand, by age and the intimacy of your living room. If you used to wonder how Hollywood ever got away with those light comedy romances-cum-music in the '30s and '40s (you know, Betty Grable as a hardworking kid in the chorus, Carmen Miranda or some such as the comic sidekick), you'll be even more perplexed now. This sort of thing suffers uncouthly in translation to the TV screen. For one thing, you're so close to it that the terrible defects of characterization (by which I mean total lack of it) and the utter dissimilarity to life are more apparent than ever. For another, the sheer noise and frantic motion that substituted for story and character are especially annoying when they are going on in the confines of your own home. It's something like being host to a gang of teen-agers of the leather jacket subspecies.

But even many of the bad old movies have a certain clinical interest, if not fascination, as personal history. If you want to be reminded, sometimes painfully, of some of the curious viewpoints you may have shared in a not-sodistant phase of your life, take an old movie every time.

World War II, for instance—that's a phase of the past that you can hardly escape reliving nowadays, if you have your TV set on. There seem to be whole libraries of leftover wartime films that I never even heard of. Where did



THE NEW, NEW MEDIUM

they ever get enough young men to act in all those movies while there was a war on?

I remember wondering during the war whether some of our attitudes and exertions on behalf of it would seem as quaint afterwards as the World War I slogans, the Liberty Bond drives and the uniformed girl entertainers looked to the between-wars generation. The answer is yes, they do. You can hardly help feeling a little incredulous, sometimes embarrassed but still nostalgic, when confronted with, say, a frowzy-haired, short-skirted heroine putting fingers to lips and nodding meaningfully at the sign, "A Slip of the Lip May Sink a Ship" . . . with portrayals of Germans as sadists possessed of sciences now attributed only to creatures from outer space . . . portrayals of Japanese that aren't portrayals at all, but only doll-like images of cruelty . . . intensely bitter references to sugar hoarders and gasoline wasters . . . and dialogue strongly suggesting that the defeat of Hitler and Tojo and the homecoming of the GIs would end all the world's unhappi-

Via the old movies, you also can take an interesting excursion back into the clichés that surrounded us in the '30s. You'll be startled, I think, at some things that you took for granted, or that simply slipped by you unnoticed. Lady From Shanghai, a Rita Hayworth-Orson Welles movie that I remembered from the just-prewar era as no more than an offbeat murder-melodrama, turned out, on recent small-screen review, to have been fraught with proletarian sentiments. The hero, played by Welles, is a romanticized workingman constructed on the picaresque model of the earlier Dos Passos novels, and the script is ripe with references to the evil rich, "destroying themselves, feeding on each other like wounded sharks."

There are other surprises for the old-moviegoer-some unsuspected gems in films that you can't remember ever hearing about or that you ignored when they played the neighborhood theater. The Third Legion, with Charles Boyer. had been around the TV circuit a good half dozen times, before I tumbled to it. What I found was a sensitive, suspenseful treatment of a theme of great moral subtlety: the decisions confronting a priest when he discovers that a supposed religious miracle was fraudulent. Again, under the unprepossessing title Home Sweet Homicide, I found an otherwise routine whodunit brightened by the performances of three engaging children. One was a boy of about nine with a fine command of criminological lingo and a nice offhand way of referring to deceased neighbors as "cadav-

What with nostalgia and plain entertainment, the old movies are rewarding enough to make you (and those of us who work in it) wonder about television. It's disturbing that TV, and its audience, should fall back so willingly on the inventory of an older medium, that TV itself can't offer more in the way of competition. But at the same time the reruns themselves offer some assurances on the score. For the, indicate that we used to accept as pretty good stuff some things that we just wouldn't swallow nowadays except as a matter of clinical interest. King Kong, if you want to know the bitter truth, is hardly less laughable than John Barrymore's performance as a tortured artist and father in A Bill of Di-

This suggests that Hollywood has, in fact, come along some since the old days. Television—still young, as we keep hopefully reminding ourselves—may also be expected to climb.

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Turntable

SPAIN'S ENGAGING MUSIC

By Roland Gelatt

Bizet's opera Carmen, by all odds the most successful piece of music about Spain, came from the pen of a Parisian who never once ventured across the Pyrenees. This emboldens me, another stranger to Spanish soil, to compose a disquisition on that country's music. I have not gazed upon the Alhambra; nor, to tell the truth, do I know the difference between a zapateado and a fandango; but I respond to the snap of Spanish rhythm and the bittersweet curve of Spanish melody. My credentials are those of the ardent amateur.

Among highbrow listenersthose who have ears only for the cantatas of Bach, the late piano sonatas of Beethoven or the string quartets of Bartok-a liking for Spanish music is reckoned at best as an amiable weakness and at worst as plain bad taste. There is no point in arguing the matter with these worthies. The best reply is to make a clean breast of it and admit that even the finest Spanish music attains something less than the ultimate of profundity and spiritual communication. Spain has produced no Mozart or Beethoven, not even a Verdi. But it has nurtured a group of composers responsible for some of the most engaging, pleasing music of the past century-a large amount of which, in idiomatic performances, is presently available on LP records.

No better point of departure could be found than the Philadelphia Orchestra's recent recording of Iberia by Isaac Albeniz, a prolific composer who more than anyone else instigated the flowering of Spanish nationalist music at the end of the 19th century. There were, of course, many esteemed composers of Spanish birth before Albeniz, but they had worked in a predominately neutral, international idiom, while he unashamedly turned to the popular songs of his own country and transmuted them into enduring compositions pronouncedly Spanish in flavor. Iberia in its original form was a set of 12 piano pieces, evocative of Andalusian localities, various which Albeniz had intended to orchestrate. Unfortunately, he had made no more than a beginning when he died in 1909, just short of his 50th birthday. His friend Enrique Fernandez Arbos, the conductor, later orchestrated five of the pieces, and recently a young Spanish composer named Carlos Surinach has transcribed the remaining seven. The complete set of 12 is to be heard in Columbia's two-record album (M2L-237).

The Philadelphia Orchestra under Eugene Ormandy's direction sounds sumptuous, as we might expect, particularly in the well known "Fête-Dieu à Seville" and "Triana." I was most taken, though, with some of the sections newly orchestrated by Surinach; for example, "Lavapies," in which a maudlin café tune is bedecked with piquant embellishments, and "El Polo," whose frolicsome melody vibrates long in the memory. Wherever you dip into this set, you will find music of gusto and brilliant color.

In the succeeding generation many Spanish composers profited from the example set by Albeniz in developing a native musical idiom. Of this post-Albeniz group the outstanding member was Manuel de Falla, indisputably the firstranking composer of modern Spain. Falla was a slow, fastidious workman; although he lived to the biblical threescore years and ten, he published only a handful of major works. His first important composition was an opera of the verismo ("slice of life") school entitled La Vida Breve. An excerpt from it, the Danza No. 1, has been a pop-concert staple for years, but only recently have non-Spaniards come to know the entire opera, thanks to a recording made in Barcelona with the soprano Victoria de los Angeles and the veteran Spanish tenor Pablo Civil (RCA Victor LM 6017). It is hard to take the plot of La Vida Breve much to heart, or to find inspired musical substance in its every measure; Falla was still feeling his way. Nevertheless, the opera's fine moments-such as its musical re-creation of hammered anvils at the curtain's rise (far subtler and more understated than Verdi's famous anvil chorus), Salud's soaring Act I aria, or the intermezzo that accompanies a panorama of Granada on a bright, sunlit afternoon-more than compensate for any weaknesses. On the fourth side of this two-record album Miss de los Angeles is heard in a selection of romantic Spanish songs such as she invariably sings at the end of a recital to dispatch her audience in a mood of happy contentment. Hablame de amores,

(Continued on page 33)





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People in H&G



Contemporary American society has had no more incisive observer of its mores than Russell Lynes, who on page 56 examines the emergence of a new formality. Mr. Lynes is Managing Editor of Harper's Magazine and has been associated with Vassar College and Yale University publications. His trenchant books include Snobs. Guests, The Tastemakers and, the latest, A Surfeit of Honey (Harper).



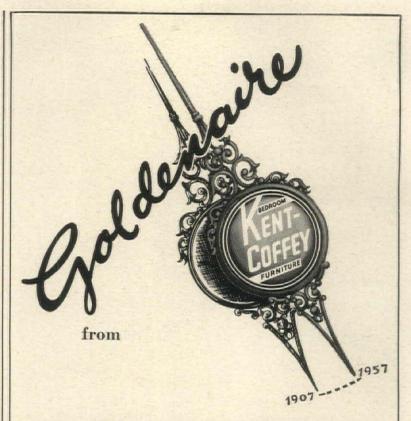
H&G's February and March covers were conceptions of San Francisco designer Michael Taylor. He started his career at 20 and now at 30 is one of the youngest members of the American Institute of Decorators. His work has included furniture design, the decoration of many residences and the interior design of the American President Lines flagship President Coolidge.



Among the last photographs to come from the camera of celebrated photographer David Seymour are the Roman scenes on page 77. Last November, near the Suez Canal, Chim (the name his friends and admirers knew him by) came to the end of his adventurous road in a burst of Egyptian machine gun fire. He specialized in portraits, but in late years the fascinations of Rome, both ancient and modern, beguiled him more and more.

H&G's Architects of the Month

The Manchester, Mass., home shown on page 64, was designed by George W. W. Brewster, of Brookline, Mass. Mr. Brewster, a graduate of Harvard, is an official of Spencer-Kennedy Laboratories, Inc., maker of electronic instruments and a member of the Brookline Planning Board and Building Commission. A World War II lieutenant commander (USNR), he goes to sea nowadays in his 38-foot yawl Hosanna. Philip C. Johnson, who designed the Minneapolis residence on page 72, has been an architect, teacher, writer and for five years director of the Department of Architecture and Design at the Museum of Modern Art in New York. A graduate of Harvard, Mr. Johnson has taught at Cornell, Yale and Pratt Institute. Mott B. Schmidt, architect of the Greensboro, N. C., house on page 68, has practiced in New York for many years. He lives in a cottage at Katonah, N. Y., with a walled garden. He is an ardent skier and makes a hobby of cooking.



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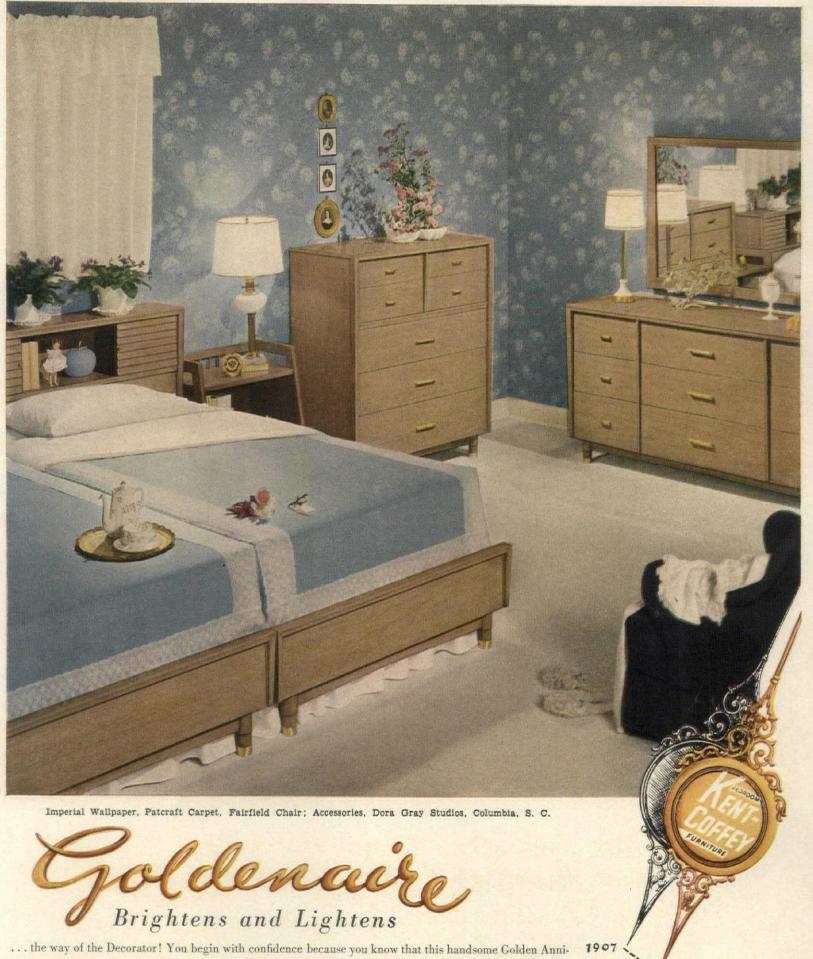
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Price Goldenaire at your dealer's. For complete story of quality send 25 cents for Kent-Coffey's beautiful Golden Anniversary Bookamong them, is alone worth the price of the album.

With his two ballets, El Amor Brujo and El Sombrero de Tres Picos (The Three-Cornered Hat). both composed during World War I, Falla reached full creative maturity. In them and in the concertolike Nights in the Gardens of Spain he attained a remarkable fusion of Spanish folk idiom and taut, controlled musical organization, a blend of lusty native melody and delicate Debussyan craftsmanship. It is not surprising that a Debussy specialist, Switzerland's eminent conductor Ernest Ansermet, should also be an effective interpreter of Falla, for the two composers have much in common. Ansermet's recordings of The Three-Cornered Hat (London LL 598) and El Amor Brujo (London LL 1404) are notable more for clarity of instrumental detail and rhythmic exactitude than for earthy abandon; but though they fall short of an ideal balance between refinement and swagger, the Ansermet versions of these ballets convey Falla's music more successfully than others on LP. As for Nights in the Gardens of Spain, a tone poem for piano and orchestra suggestive of perfumed breezes and moonlit vistas, the record buyer would again be well advised to favor the London label, on which two firstrate performances can be foundone by an English orchestra conducted by Enrique Jorda with Clifford Curzon as soloist (LL 1397), the other by a Spanish orchestra conducted by Ataulfo Argenta with Gonzalo Soriano as soloist (TW 91019).

Falla lived until 1946, but his creative career had drawn to a close in the 1920s, just as Joaquin Turina, a younger, and lesser, contemporary, was emerging from obscurity. Turina's music is often more obviously Spanish, his thematic imagination more commonplace than Falla's; and though at his worst he descended into splashy fustian of the Hollywood sound-track variety, at best he could create tonal images that convey mood and atmosphere in masterly fashion. Canto a Sevilla, a rhapsodic suite for soprano and orchestra in celebration of the composer's native city, makes a good argument for Turina's gifts, particularly as performed by Victoria de los Angeles and the London Symphony conducted by Anatole Fistoulari (His Master's Voice ALP 1185). This is an imported record, one not likely to be carried in stock by most dealers: but it is worth some trouble to ob-

tain, if only for its exotic, quasi-Oriental saeta intoned by Victoria de los Angeles in the magnificent reedy timbre that she employs so beautifully. An abbreviated version of Canto a Sevilla, adequately though less distinctively sung by Lola Rodriguez de Aragon, is included along with some of Turina's orchestral pieces on London DTL 93015, and there is a highly agreeable miscellany of Turina piano music on Decca DL 9750 played by Alicia de Larrocha. Miss de Larrocha is attracting wide respect for her sensitively phrased, adept recordings of the Spanish piano repertoire.

Among contemporary Spanish composers Carlos Surinach decisively dominates the record catalogue, thanks mainly to a strong one-company campaign that has been waged in his behalf by M-G-M Records. Surinach's music is more angular in contour, more acerb in harmony than that of his predecessors, as one would expect of a mid-20th century composer; yet its emphasis on sparkling color and exuberant rhythms is traditionally Spanish. For an introduction to his music try the Sinfonietta Flamenca performed by the Philharmonia Orchestra of Hamburg under Arthur Winograd's direction (M-G-M E 3435).

Hispanophile though I am, I cannot muster enthusiasm for the zarzuela, which is a Spanish variety of operetta. Zarzuelas sound to me like nothing else than thirdrate adaptations of the genre perfected by Johann Strauss and Franz Lehar. That others do not share my view is attested by the LP catalogue, which lists dozens of zarzuelas recorded for the London and Montilla labels. Aficionados speak lovingly of Maruxa, by Amadeo Vives, though its virtues seem to me as pallid as those of any other zarzuela; still, I feel obliged to report that you can hear it, in a presumably authentic performance, on London 91017/18. For the more informal manifestations of music in the Spanish idiom I prefer blaring pasodobles by the Spanish Air Force Military Band as recorded by Decca in Madrid's Vista Allegre Bull Ring (DL 9806). The hard, jaunty brilliance of this music seems to consort perfectly with the place and the occasion. I should not want to hear much of it at one sitting, for its metrical pattern is of a fatiguing sameness: but in small doses the pasodobles of the bull ring will transport the hearer to distant arenas with almost hypnotic efficacy.



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THE CHANGING ORDER

By Emily Genauer

ur text for the month is a ringing affirmation, "The old order changeth . . ." And lest we seem too arbitrary in advancing this revolutionary doctrine, we offer three arresting news items in corroboration.

The first is deceptively simple. It comes as an announcement from the Morgan Library that it will celebrate its 50th anniversary with an exhibition called "Treasures from the Pierpont Morgan Library," which will tour the United States in 1957. Scheduled for the Cleveland Museum of Art through March 2, it will be on view from March 14 to April 10 at the Art Institute of Chicago. Thereafter it will travel to San Francisco, Los Angeles, Kansas City, Houston and Boston.

So much for data. The news behind the news is that as a result of the library trustees' decision to put the show on the road, as it were, millions of Americans will this year be seeing on their home grounds a \$4,000,000 sampling of actually priceless and irreplaceable old-master drawings, manuscript illuminations going back to the Middle Ages and original literary manuscripts and early printed books that never before have left their permanent home in New York City and for three decades could not be seen by the general public at all.

What Pierpont Morgan, the detached autocrat, the "modern counterpart of a gorgeous Renaissance prince," as he is described by one biographer, would have thought of shuttling his treasures about the country for the pleasure and profit of Kansas City housewives and school children in Texas, defies imagination. For years after he built the library's marble, neo-Renaissance palazzo in 1907 next door to his Victorian mansion in New York's fashionable Murray Hill district, he permitted none but his family, friends, and a few scholars to view his collections.

At his death in 1913, Morgan, whose appetite for art was as boundless as it was for wealth and power, left a collection estimated to be worth over \$60,000,000. His prodigality drew art dealers and antiquarians in a never-ending procession from all over the world to lay their wares at his feet. Many of his treasures went to museums. Others were subsequently sold by his son, J. P. Jr., to whom he also left the library itself, which, even after these dispersals, still remained an incredibly rich reservoir overflowing with two kinds of objects. There were treasures whose appeal was primarily to the (principally illuminated manuscripts, prints and drawings), and those which appealed chiefly to the mind (autographed manuscripts, letters, documents, and printed books). The son from time to time made additional purchases to round out the collections. But for 11 years after the elder Morgan's death they remained a private assemblage.

Not until 1924 was the library incorporated as "a public reference library," but it was still open only to scholars "and to such persons as are duly credited.'

In 1938, however, the doors were thrown open to the general public. Well, maybe not quite thrown open. The great bronze portals, like the whole atmosphere of the library, still are too formidable. Despite the fact that its contents are now open to the public free of charge, and that from time to time the Library presents special exhibitions of enormous interest and quality, relatively few persons have ventured beyond the grilled iron gates (about 30,000 a year in a city where the Metropolitan Museum frequently has an attendance of over 20,000 on a Sunday afternoon).

It is partly to overcome this timidity that the museum's trustees have determined on the mountain-to-Mahomet program which is sending 108 of its choicest treasures out where the American public may see them in familiar settings. Included are drawings from the hands of Rembrandt, Dürer, Breugel, Rubens, Van Dyck, Fragonard, Watteau, Gainsborough; a collection of psalters and Bibles exquisitely copied as long ago as the 9th century by monks who illustrated their manuscripts with enchantingly imagined religious scenes, bright with color and much gold; early books including the first Bible ever printed, by Johann Gutenberg in Germany in the middle of the 15th century; books whose covers of gold, silver, or ivory are encrusted with precious jewels.

But it is not impossible that what visitors will find most moving of all are the original manuscripts-written, scratched out,



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IN THE WORLD OF ART

and altered in the writers' own hands-of some of the greatest poems and prose in the English language. Among them is John Keats' first version of Endymion, in which one may see how the unforgettable lines beginning "A thing of beauty is a joy forever were written, seemingly, in great haste and with little reflection, yet with such clarity and assurance that only a single word or phrase had to be altered here and there. There is Dickens' blotted, scrawled, much crossed-out manuscript for A Christmas Carol, along with Thoreau's Journals, Pope's Essay on Man, Scott's Ivanhoe, and Thackeray's The Rose and the Ring, with his own charming illustrations.

The second item which proveth our text that "the old order changeth..." also has to do with a 50th anniversary celebration. A half century ago the Corcoran Gallery of American Art, in Washington, D. C., instituted its famous series of Biennial exhibitions of contemporary painting. The gallery felt the country was overly impressed with European culture and it sought to establish "the just claim of American art to rank with the best art in the world" and to "encourage its further development..."

The Biennial exhibitions still are presented because the Corcoran Gallery rightly feels that American artists need even now all the encouragement they can get, and because the public's appetite has been so whetted.

This year the gallery decided to supplement its survey of contemporary painting with a roundup of the works to which juries of outstanding artists and museum authorities had awarded the \$2,000 first prizes since the series was inaugurated in 1907. Along with the prize-winners were assembled some of the also-rans. (The whole selection, including examples of American painting today and prize-winners and dark-horses of the past, remains on view at the Gallery in Washington through March 10, and may be seen at the Toledo Museum through the month of April.)

It is in this backward look at past awards that we find irrefutable evidence of change in the old order. Many of the early prizes went to artists whose names rarely ever turn up today on the rosters of big national exhibitions, even those assembled as 20th-century retrospectives. Among them are Willard Metcalf, Edmund Tarbell, J. Alden Weir, Frank Benson. And many of the artists singled out by juries of experts over the years for second, third and fourth prizes are entirely forgotten today.

Take the first exhibition as a case in point. It included the works of 288 painters counted good enough for representation in this significant event. The names of more than 200 of them are as meaningless today as so many entries in a telephone directory. Only about 80 are still familiar. and of these perhaps 25 still carry some importance. About 10, including John Sloan, Ralph Blakelock, John Singer Sargent, Childe Hassam and Mary Cassatt, are deemed artists of consequence. though the juries awarded them no prizes. Of the whole 288 only two-Thomas Eakins and Winslow Homer, neither of whom won any prizes-may be regarded as artists of the first rank.

Now these are fairly chastening statistics. What shall one say of real values in art when men who presumably were experts in their field didn't recognize the best of their time when they saw it, and when so much they did single out has since passed into limbo? It gives one pause-but not for long. Statistics do not quite tell the story. To begin with, jurors, like everybody else, are the products of their own time, their tastes and their thinking fashioned by contemporary currents. Metcalf's May Night, first prize-winner of the first show, a picture of a wraith-like figure hurrying across a moon-lit, lilac-shadowed lawn to a great columned mansion, seems sweet and sentimental to our eyes. rather like a scene in a play set in the ante bellum South. But remember that when the jury singled out the Metcalf and overlooked in the same exhibition Winslow Homer's bold and vigorous seascape called Moonlight-Wood's Island Light, it was expressing the still-hesitant but lively interest American artists of the period were only then developing in French impressionism. Homer, on the contrary, worked in a bold. forthright, naturalistic style which wealthy collectors, deaf to "isms," were willing to buy for as much as \$5,000 a picture.

If Redfield's The Island, which won first prize in 1909, (Continued on page 166)

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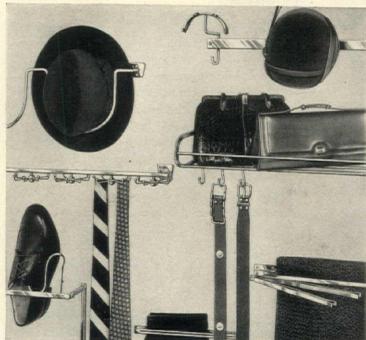
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Antiques

CHINA TRADE

Derhaps Kipling was right in the main about East and West, but in the decorative arts the twain have been meeting for a long time. The interplay of the one on the other brought many of our most charming antiques into existence. Countless objects, from teapots to wallpaper, make the Oriental influence on Europe apparent in the 18th century when the rococo spirit was so felicitously expressed in chinoiserie. The impact of West on East affected the arts far less, but there is one decorative field in which it is hard to tell where West begins and East leaves off. That is the porcelain made in China for export to the Occident.

The word china, which once



The American eagle was frequently used as a motif on China trade porcelain. Here it is handsomely depicted on a coffee pot of typical 1810 form.

was applied only to ware made in China, where porcelain originated. has become a catch-all in our language. We also have the name Oriental Lowestoft, by which the china made for export was long known; it is a curious blend of East and West and a misnomer, too. Many people have adopted a more cumbersome but more precise title: Chinese export porcelain. Better still is the name China trade porcelain, which is simple and explicit and calls up romantic visions of the days when sailing ships, beating their long and hazardous way around the Cape of Good Hope, brought back the wonders of Cathay to enrich the minds and homes and coffers of the Western world.

The China trade went on for centuries. Led by the Portuguese in the early 16th century, Spain, Holland, Sweden, England and other European countries established their East India companies and sent their ships across the seven seas. By the late 1700s 13

different nations had set up places of business in Canton, the only Chinese port open to trade. These agencies, known to the Chinese as hongs, and to the Westerners as factories, occupied buildings side by side along the waterfront, each flying its national flag.

Americans could not enter directly into this profitable trade until after the Colonies became independent, but hardly was the Revolution over before American merchants turned their eyes and ships to the East. The first to venture in that direction was the Empress of China, a former privateer, which sailed from New York to Canton in 1784. Others followed soon, from New York and from Philadelphia, Providence, Boston, Salem and other ports. By 1790 28 American ships had made the voyage. Before 1800 one merchant trader alone, the great Elias Hasket Derby of Salem, had sent out ships on 45 voyages. By then the China trade was the most profitable branch of American shipping, and with the develop-ment of the swift clipper ships it threatened the monopoly of Britain's Honourable (and huge) East India Company.

Half a century later the great, colorful days of the China trade were over, but literally tons and tons of porcelain from China had come into American homes. Old shipping records list such quantities as "90 half-chests, 25 boxes, 200 rolls of chinaware," and "350 Table Services . . . 240 Tea Setts . . . 370 Bowls . . . 600 Sets of long Dishes . . ," and a single table service would have as many as 350 pieces. So it is not surprising that a fair amount of the ware survives today, some still in the families for whom it was made a century and a half ago.

Much of it has simple floral decoration in naturalistic colors and designs—swags, sprigs or small bouquets. A more complex and very popular floral pattern known as Fitzhugh (probably a corruption of Foochow) has a border of latticework, pomegranates and butterflies, with four groups of flowers or emblems in the center; it is found in sepia, orange, and green as well as the more usual blue.

Perhaps the commonest types of China trade porcelain found in this country are those known as Canton and Nanking; the two are rather similar but Nanking is finer china and is usually gilded.

PORCELAIN By Alice Winchester

The decoration of both is in underglaze blue. On Canton ware it con-



George and Martha Washington owned this Canton ware made about 1780. now in the Smithsonian Institution. Design inspired English willow ware.

sists of a lattice border with an island scene, which was the inspiration of the familiar willow ware made in England but was itself probably inspired in the first place by an English design. These wares in a stock design were less costly than special-order pieces and were very popular in the first half of the 19th century.

From about 1785 to the early

1800's other types of greater historic interest were brought here. A favorite border design was dark blue with gold stars, and frequently pieces were marked with a monogram, shield, or crest. The latter were usually pseudo-armorial, made for someone who bore no coat of arms, but there are American armorial pieces that belong in the class of the rare and historic.

The American eagle, from the Great Seal of the United States, is a particularly prized armorial device. Examples are varied but not common. Some of the spread eagles are gorgeous creatures finely painted, with shield, arrows and olive branch; some are so scrawny they look like sparrows. The models that the Chinese enamelers copied were often, no doubt, American coins in gold or silver.

Arms of the states of New York, Pennsylvania, and New Jersey were also painted on this ware. probably copied from drawings or

(Continued on page 40)



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Antiques

QUESTIONS &

This column is devoted to questions about old things.

Letters will be answered either on this page
or by mail. No attempt at evaluating antiques will be made.

One question to a letter, please.



This wooden plaque with panel painting was found in Bucks County,
Pennsylvania. Enclosed is the German text. Can you tell me what
it is?

A.M.C.—New Hope, Pennsylvania

The text identifies it as a memorial to Casper Baumemueller deceased August 11, 1618, at 70 years of age. Judge and mayor of Gröningen, now the Netherlands, he also was representative in Parliament for the State of Würtemberg. Likely this memorial once hung on the wall of a church. Similar ones may still be seen in churches in the Netherlands.



What can you tell me about this silver and copper chalice which stands $27\frac{1}{2}$ " high and has an inscription from Exodus 30:34 in Hebrew script? J.M.H.—Pecos, Texas

The heroic size of your cup denotes a ceremonial object probably used in a synagogue. Without maker's or town marks on the silver, a country or date cannot be attributed. It might have been used for the Habtalah service at the ending of the Sabbath on Saturday night.



Please tell me about this crest on our Sheffeld tea and coffee service.

T.G.T .- Nacogdoches, Texas

The combination of scimitar, arm and coronet does not seem to exist in heraldry. About 75 families of Great Britain and Ireland have used the device of an armored arm and scimitar but without coronet.

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ANSWERS By Felicia Marie Sterling



Can you tell me anything about my pair of not quite identical bronze candolabra?

H.C.G.-Lake Wales, Fla.

The Irishman's head in the center of the shaft and the "Little People" below obviously spell out some Hibernian theme. The abundant grape motif was used in British productions and is characteristic of the late 19th century.

SHREVE, BROWN 4 CO



I inherited a coin silver tea service of five matched pieces. Can you establish the date from the marks given? G.R.H.—Nashua, New Hampshire

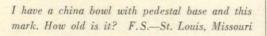
Jones, Shreve, Brown & Co. were Boston silversmiths of 1845-57, succeeded by Shreve, Brown & Co. 1857-60. Four of your pieces were made in the former period, the matching fifth in the latter.



Deeply carved with remains of gesso and gold leaf, this stool has the name Pihouee or Fihouee stamped on the frame. Can you identify it?

H.C.B.-Jacksonville, Fla.

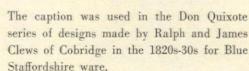
Your footstool is a convincing example of Louis XV style, but the name is not of a known 18th century master. A later craftsman may have stamped it in an "antique" manner.



We are unable to set an exact date. Alfred Meakin & Co. have a pottery in Tunstall, Staffordshire, a factory founded in 1881.

My grandmother's blue and white oval platter has a scene showing a boy being whipped by a knight. This caption appears on the back.

R.C.—Caracas, Venezuela

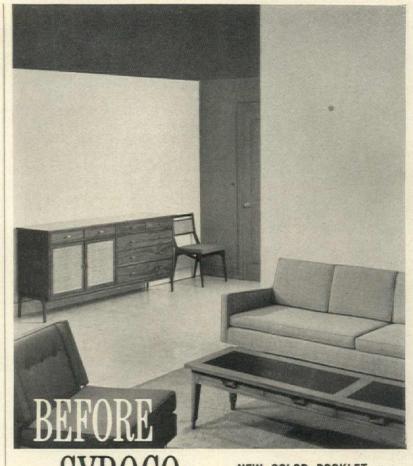




There are traces of paint or lacquer on this 17½" wooden figure. Who was the woman depicted?

E.W.—Springfield, Mass.

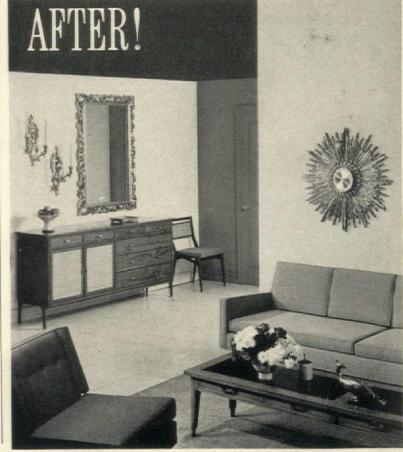
This early 18th century figure represents a Hindu female divinity, or Devi, from India. Its vanished ornamentation may have indicated its place of origin more specifically.



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PORCELAIN (Continued from page 37)

engravings, but they are all rare. Of special historic interest are the scarce pieces ordered for the Society of the Cincinnati, that select group founded in 1783 by officers of the Continental Army. The design shows a winged figure of Fame blowing her trumpet and bears the Society's eagle emblem. Washington's Cincinnati service was brought back by the Empress of China on that first voyage to Canton; only a portion survives, most of it now in the Winterthur Museum in Delaware.

Martha Washington had a chocolate service of her own. Its decoration consisted of a gold medallion within a sunburst and the initials M W in the center, encircled by 15 links each bearing the name of one of the states of the Union in 1792, when the set was made; a blue and gold serpent forms the border. This design has been reproduced. The Metropolitan Museum of Art has a saucer from the original set, as well as other important pieces of China trade porcelain with historic asso-

Ship decoration is one of the most interesting types of all, because it so vividly recalls the way this ware came from East to West. Look, for instance, at a historic punch bowl in the museum of the Peabody Institute in Salem, Massachusetts. Outside and in are painted pictures of a fine vessel under full sail, flying the Stars and Stripes and labeled Ship Grand Turk at Canton 1786, One of the first American ships to sail to China, the Grand Turk belonged to that enterprising and prosperous Elias Hasket Derby. On its 45 voyages to the East it brought back to New England cargoes of tea and spices, silks and cottons, ivory and lacquer, and that favorite of the exotic luxuries, porcelain. In exchange for all these riches, it took to the East cargoes of iron, wine, glassware, furs, silver dollars, and ginseng, a plant native to New England and New York, whose aromatic root was prized as a drug by the Chinese. More than one New England family still cherishes the bowl or tea set ordered by a great-greatgrandmother who gathered ginseng in the woods and took it herself to the captain of an outgoing ship, commissioning him to bring back the proceeds in china decorated with her favorite design. It needed patience to wait till the order was filled. Ships often took years to make the round trip to the Orient, and making this specialorder china was a slow business. The porcelain itself was made at the great ceramic center, Chingteh-Chen, a difficult 400 miles

from Canton. Originally it was decorated there too, but after the export trade developed and certain European shapes had become more or less standard, the ware was shipped in blank to Canton and the painting, or enameling, was usually done there.



A famous punch bowl in China trade porcelain pictures the Salem ship Grand Turk, famed Canton voyager.

Besides the floral, armorial, marine, and presentation types of decoration, there are pictorial subjects of various kinds-Biblical, mythological, sporting and genre subjects. Many of these were produced for the European market before the United States entered the China trade, and the decoration is often richer than on American-market pieces.

The pictorial designs were copied from engravings sent to China, and a good many of the originals have been identified. With their well-known gift for copying, the Chinese enamelers reproduced these Western models with extraordinary accuracy but still with an Oriental touch, and it is the combination of the two that gives this ware such fascination. And there are the occasional amusing instances where the enameler, not reading English, misspelt heraldic mottoes or carried his copying to the extent of adding written instructions to the design. There is a tea set with an inscription This is the middle.

East meets West in shapes as well. Like the decorations, these were made to order, frequently in imitation of European silver models. The ware alone remained purely Oriental, for China had nothing to learn from the West about making porcelain-except, perhaps, inferiority.

The export wares are not, perhaps, for the purist. Yet it is precisely their mixed character that gives them their charm and their overtones of history and romance. It is a piquant thought that what we look upon as some of the most American of our antiques came from half the world away. FND



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Look for carpeting of 100% Du Pont nylon at your favorite store now (many are listed on the opposite page).

Notice the sturdier twist of this new carpeting...a twist that stays tight...that won't crush or mat and keeps its beautiful texture and resilience through years of wear.





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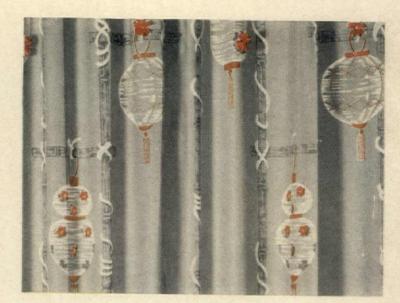
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House & Garden's Travelog

A DIRECTORY OF FINE HOTELS AND RESORTS

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Opening April 1st—the new Williamsburg Motor House on quiet landscaped acres off the Colonial Highway. Modern comforts include air-condi-tioned rooms with bath, excellent parking, rec-reation lounge, cafeteria & swimming pools. Adjacent to the Motor House is the new Informa-Adjacent to the Motor House is the new Information Center where all tours of historic Williamsburg begin. Complete visitor services—information on what to see and do, lodgings, dining reservations. Exhibition Building tickets, guide books, etc. For information on visiting Williamsburg write direct to Mary Thompson or Williamsburg Reservation Offices: New York: 30 Rockefeller Plaza, CIrcle 6-6800; Washington: 1145 19th St., N.W., REpublic 7-8114.

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You will really enthuse over these Italian Provincial bedroom pieces—not only now, but for all the years you possess them.

Each piece reflects the classic beauty of the straight-line symmetry of Roman columns symbolized by the deep-fluted posts. The heavily beveled drawer fronts are paneled with inset molding to accentuate this design rendered in SOLID Honduras Mahogany.

Simple elegance is achieved by the richness of brass ferrules on the feet, by the fine hardware, and by the brass grille work in the mirror frames and in the night stands.

Continental's craftsmen have developed a new Romany light brown finish and a new soft Gray finish. Every piece is painstakingly processed and hand-rubbed to bring out the full beauty of the mahogany. Your dealer will gladly show you why Continental is the finest bedroom furniture you can buy.



Write for name of dealer nearest you. Send 25¢ in coin for your copy of beautiful new book—"To Match Your Dreams." Address The Continental Furniture Company, Department HG157, High Point, North Carolina.



These chairback headboard beds are outstanding in combining the tasteful lines of Italian Provincial furniture with today's style demands.

Letter from Paris

Prepared by the Editors of

MAISON & JARDIN

n Europe fairs and exhibitions play a much bigger part than they do in America, and some annual or bi-annual events date back many centuries. Paris has more than its share; year after year the public faithfully comes back to the Ham and Junk Fair on the sidewalks of the Bastille, to the Gingerbread Fair at the Porte de Vincennes or to the machinery shows on sprawling grounds at the Porte de Versailles. When the subject has attained a certain cachet, the show ceases to be a fair. It becomes a salon and takes place on the Champs Elysées, under the glass domes of the Grand Palais.

No salon seems more popular among Parisians than the February Salon des Arts Ménagers. The "household arts" are the subject of the show. Last year 1,200,000 Parisians bought tickets at a dollar each to take a look at what was new in the world of pots and pans. This salon has existed for 26 years and even managed to limp through the Occupation, but its boom is strictly post-war. The number of exhibitors and visitors increases every year, to make it the great popular event of the Paris winter.

This intense interest in modernization of the home is news in continental life. A prewar French kitchen more often than not was a hole of Calcutta from which emerged marvelous food in defiance of all ideas of labor saving. Even today only 27 per cent of the apartments in Paris have a separate bathroom. (But almost every bedroom has a wash basin and bidet behind a chintz covered screen.) The French homeowner spends proportionally far more of his income on beautiful furniture, china, linen and food than the American dreams of doing, but up to now what happened behind the pantry wall was good enough for the servants-there was a plenty of them to be had.

By American standards there still is a plenty, but they are much more expensive than before. During the Occupation a great many thousand bourgeoises who had to sweat it out in their own kitchens for the first time in their lives learned a few facts of domestic life. They were all set for the postwar appearance of the functional kitchen and found it a revelation. Architects and decorators now say

that the first money spent in any new or remodeled home is on a cuisine américaine.

The American influence extends far beyond floor planning. French foreign exchange laws allow few actual importations, so whole new manufacturing industries have sprung up. New American ideas in equipment are picked up in fairly swift order. The other great source of novelties is Switzerland. Naturally French invention has not been completely idle, but on the whole the French engineers have been busy cutting down the time-lag caused by the war. In the refrigerator field alone American companies manufacturing in France include Frigidaire, General Electric and Westinghouse. The very latest American refrigerator models with deep freeze compartments are not useful here because deep-frozen foods are unknown, but there do exist boxes suitable for every purse.

Electricity is much more expensive here than in America and electric stoves have less success than the refrigerators. We say "electricity for cold; gas for heat." Gas stoves dominate the market for apartment kitchens, but in big houses the Cordon Bleu chefs cling to the tradition of the coal and wood stove. Many improved forms in attractive white enamel casings, fitting in with modern cabinets, are to be found on the market. Christian Dior made the mistake of installing a gleaming American kitchen in his new Paris house before he hired a top flight chef, and the chef's price for coming included the removal of Mr. Dior's handsome new gas-and-electric stove, to be replaced by a good old iron coal burner. But this is a rare exception. New models of gas stoves with double ovens, thermostats, time clocks, etc., are popular hits at the salon.

The decoration of the French kitchen has followed much the same evolution as in America. In the first excitement of the "functional" kitchen, everything went pure white, very clinical looking. Only a few years were needed for the appeal of color to be felt, and the wallboard and plastics people had to rush out new lines to meet the demand. Today we see the modern French kitchen humanized with amusing objects, a naïve

(Continued on page 104)

H&G's Newsletter

WHAT'S IN STORE FOR YOUR HOME: NEW PRODUCTS, IDEAS AND TRENDS



MIRACLE KITCHEN IS GLIMPSE OF FUTURE

Emerging from an advanced research project by Whirlpool-Seeger engineers, an experimental kitchen will whir into action for viewers in Chicago, Miami, Washington, D.C. and other major U.S. cities before the year is out. Onlookers at the display (Whirlpool calls it the "Miracle Kitchen") will see at work a series of futuristic mechanical innovations now in various stages of development at Whirlpool-Seeger laboratories.

In this culinary wonderland the housewife works almost entirely by remote control. The sleek insular planning desk, where she operates an 11button instrument panel, is virtually the nerve center of the kitchen. The electronic messages she beams from the panel put appliances to work throughout the kitchen. Meanwhile, a rotating TV monitor at control center, which

picks up standard broadcasts, can be trained on children in nursery or callers at front door. To vary the working atmosphere, "warm" or "cool" lighting selected at control panel streams in through arched ceiling and soffits of translucent vinyl.

(Cont. on next page)



PUSHBUTTONS CONTROL COOKING, CLEANING





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H&G's Newsletter



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ELECTRONIC OVEN COOKS FOOD IN SECONDS

Mechanized meal-getting. Visitors at the Miracle Kitchen will see a meal pushbuttoned into preparation. By dial remote control, canned food is removed from dispenser; can is emptied and destroyed. An electronic inventory panel keeps constant track of food on hand. For short-order cooking, automatic meal maker operated from control center will pluck prepared foods out of storage, send them on to compartments for cooling, warming or cooking and meal will be served seconds later. Flanking meal maker is a transparent plastic-walled electronic oven which roasts meat in 7 minutes, cooks breakfast in 90 seconds. Oven drops to counter level while food is slipped in or out, is hoisted again to operating position by wave of the hand. Pots and pans are cleaned electronically when returned to rack.

Around the planning desk is a semi-circular cooking top. When special cooking utensil makes contact with tiny disks on surface of the cooking unit, energy is released and food heats quick-

ly while the pan remains cool. Ventilators in slots behind units suck
grease and odors
out of kitchen.
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tap doles out hot
or cold liquids
stored in bulk at
predetermined temperature, and ice—
shaved, crushed or
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in same way.



HOT OR COLD DRINKS ARE ALWAYS ON TAP



FLOOR CLEANER LEAVING GARAGE: (RIGHT) AT WORK



Automatic servants. Kitchen gear which cleans itself between operations eases chores in Whirlpool's Miracle Kitchen. A traveling floor cleaner, which is launched by pushbutton, scuttles about to pick up crumbs or scrub and wax the floor. Returning to nest in base cabinet, cleaner recharges itself for next job. A self-propelled serving cart is dispatched on signal to deliver the dinnerware and food to table. Re-loaded after meal, it wheels back and attaches itself to dishwashing mechanism in the

wall where it disposes of waste and does the dishes. Decentralized cold storage. The refrigerator is divided into separate specialized lockers, placed at strategic work areas aroundkitchen. Network carries coolant from central unit, provides each compartment with ideal temperature and humidity for foods stocked inside. Frozen food packages are ejected by touch from wall freezer. A wave



DISHWASHER WILL CLEAR THE TABLE

of the hand (electronic magic again) brings food storage cabinets out of berth in wall to counter level.



Which features of the Miracle Kitchen will undergo further development and show up in tomorrow's homes? Final scores of public reaction on tour will tell the story. Kitchen designed by Sundberg-Ferar.

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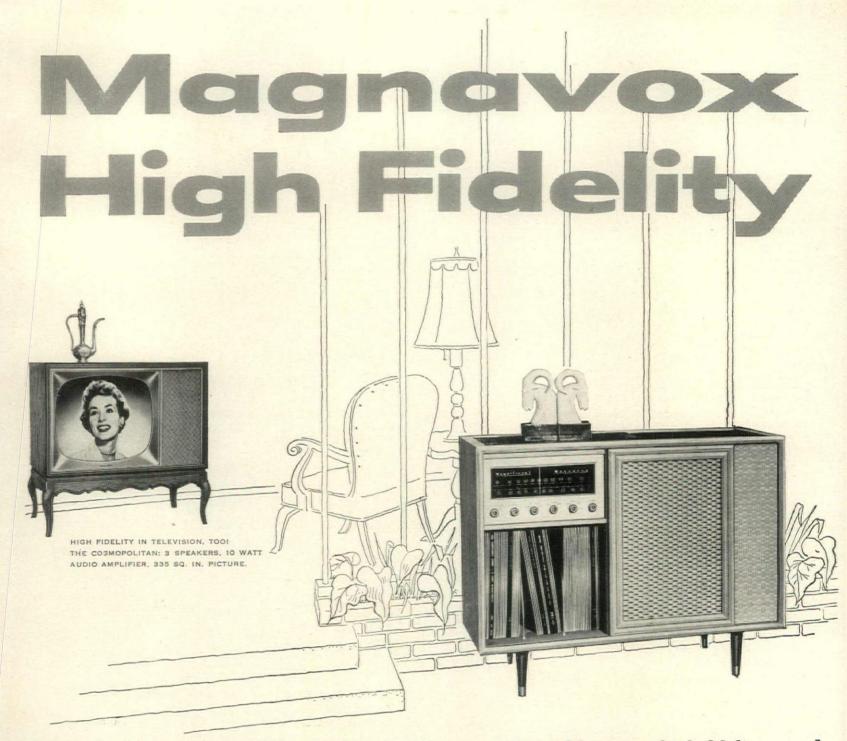


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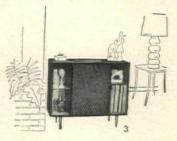
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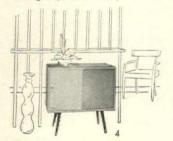
Here are important innovations in high fidelity styling and convenience. Gliding decorative-glass tops give most convenient access to changer, allow permanent decorative appointments, and are impervious to stains, burns or scratches. Cabinets are beautifully finished on all four sides, can even be used as room dividers. Provision for high fidelity speakers in other rooms. The Continental, above, offers

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BRITISH HOUSE & GARDEN

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FRENCH HOUSE & GARDEN

(Maison & Jardin)

4 Place du Palais Bourbon, Paris 7

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House & Garden is published by The Condé Nast Publications Inc.

Editorial and Advertising Offices:

420 Lexington Ave., New York 17, N.Y.

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House & Garden

MARCH, 1957

THE UNCERTAIN GLORY

In this month of waiting and wonder while we watch for the signs -for the first bright green in the dead, dank brown, for the first warm breath in the shrill wind, for the first soft shower, for a mild new murmur in the swollen stream, for the earliest birds returning—we may ease our impatience by being glad that the world happens to be tilted.

For if it were straight up and down as it spun around the sun, day and night would be of the same dull length all over the world and all year long, and, wherever you lived, each day would be as monotonously hot or cold as every other. We would know no change of seasons; spring would never come.

But happily the world is truly upright only twice a year. We will next find ourselves in that posture shortly after four o'clock in the afternoon of March 20th. To us in the north the sun will then seem to be coming back up across the equator-hot on winter's traces, and, whether we have spotted one swallow or seven, we can rejoice that spring is here. At least, officially.

For, of course, in many places there will be but a small green promise of flowers; the birds, if any, will be barely humming, and the voice of the turtle will still be a whisper. And even when it does show itself, this shortest and sweetest of seasons will blow hot and cold. Mark Twain once complained to a group of New Englanders that in one of their springtimes he had counted 126 different kinds of weather in 24 hours.

Spring is a flirt—gay, young and exciting—and it is her sense of surprise that brings us such delight. Let us then, if March is bleak, gratefully prepare for what Shakespeare called "the un-W. H. L. JR. certain glory of an April day."

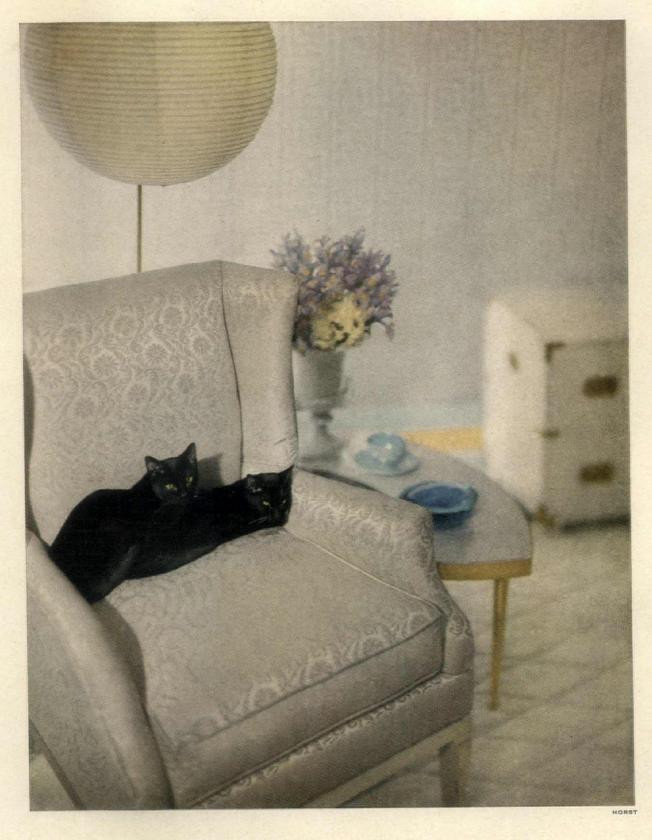
We are fashioning a new formality

By Russell Lynes

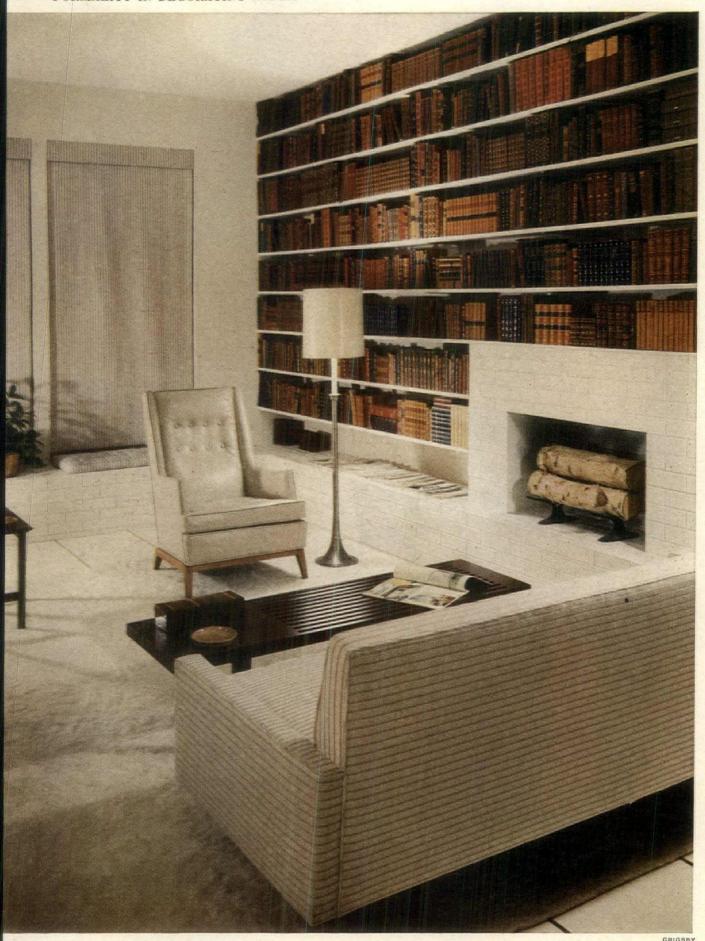
It is, I suppose, about time for a revolt in manners. Three decades have gone by since the last revolt, which came after the first World War. We have come to pride ourselves on living in an "age of informality," an era when manners have been relaxed if almost nothing else has. It has been an age of quick and easy friendships, at least partly because so many of us have been so constantly on the move. It has been a time of "sensible," informal clothes and the "open plan" in houses. We have adopted a "permissive" attitude toward the behavior of children, and in our hurry to establish intimacies we have come to call all new acquaintances immediately by their first names. Three decades are almost a generation, time enough for an ideal to turn around or an idea to become tiresome. The age of informality is getting a little tired of itself.

That is not to say—most certainly not to say—that we are in the least likely to return to our old modes of formality. Not only have our ideals of the good life changed but so have our national personality and our social structure. We are a far more thoroughly middle-class nation now than we were even 30 years ago when people talked without self-consciousness about the "lower classes" and the "upper classes." We display far fewer regional differences in manners and speech and ambitions than we used to. Houses are smaller than they were and so are apartments. Servants are fewer. We could not, even if we wanted to, recapture the old kinds of formality.

We are likely, indeed, to think of the price of the old formality as stuffiness, and we want none of it. But we are beginning to wonder if the price of the new informality has to be messiness. Can we have informality only at the cost of civility? Must we pay for the casual life with our personal privacy? We are, it seems, beginning to worry about (Continued on page 158)



THE EASY ELEGANCE OF WHITE offers the purest expression of the new formality in decorating. Practical materials and textures now let you use classic white with a free hand (Continued)



WARM WHITES blended with beige are foil for a book collection in contemporary living room decorated by Henriette Granville of Bloomingdale's. "Linear" furniture by Paul McCobb.

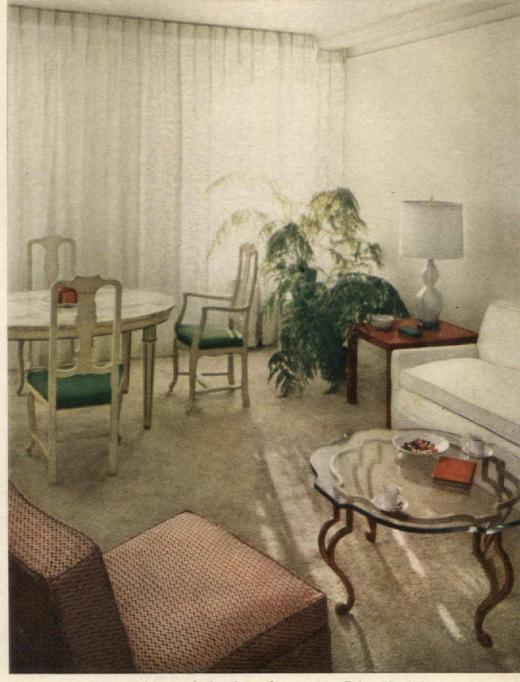
WHITE WORKS WONDERS WITH ANY PERIOD OR COLOR



ORIENTAL COLOR ACCENTS of orange, yellow, blue, green look sharper used against white.



AS A BACKGROUND white gives spacious look to small room decorated by Jeremiah Goodman.



IN DIFFERENT WEIGHTS of material white has infinite variety. Fabrics by Cohama.





MUTED WHITE SCHEME frames luxuriant view. Decorator: Elizabeth Banning, A.I.D.

PATTERNED WITH BLACK white is used throughout room for unity. Decorator: Paul Kent.





FRESH APPROACH TO THE ALL WHITE TABLE: SHEER TEXTURES, DELICATE PATTERN

THE SEATED DINNER RETURNS

As Russell Lynes points out on page 56, the age of informality is getting a little tired of itself, and this restlessness he has noted extends to entertaining. Conscious that a lap-meal will always be more a juggling feat than a feast, hostesses around the country are returning to the seated dinner—once the accepted form of entertaining at home. But this formality has a new, realistic approach, born of an era in which servants are a luxury. Today's formality has none of yesterday's rigid ritual. Good taste, good sense and a knowledge of her limitations are the guides by which the hostess works. She invites only as many people as she can handle gracefully; she solves the serving problem by simplifying the menu. Knowing what to expect of temporary help, she draws up a detailed schedule of duties. She recognizes that the paradoxical purpose of formality is to put people at their ease, so her entertaining never over-reaches the pattern of living in her community. H&G asked several hostesses whose dinner parties have gained them a reputation to tell us how they entertain. Some of their ideas are regional, but many could be adapted anywhere. All show the individual approach to a new formality.

SAN FRANCISCO. To Mrs. W. Abbott Robertson Jr., the amenities of entertaining are not dependent on a staff of living-in servants. A well thought out schedule and temporary maids and a cook enable her to organize dinners with ease. Ten days ahead of time, she invites the guests and engages the maids. (For dinner for 10, she hires one person for the kitchen, two to wait on table.) The menu is gourmet but simple. A typical example, Mr. Robertson's favorite, is prosciutto with melon and figs, club roast, duchesse potatoes and tiny peas with mixed green salad, a good Burgundy; marquise of prunes accompanied by champagne. Mrs. Robertson always chooses a dessert she can prepare the day before the party or has fresh fruits of the season. After making the dessert, she sets the dinner table completely except for centerpiece and cigarettes, orders flowers to be delivered next morning. (For table decoration,

she likes to use one large and two small silver bowls filled with seasonal flowers such as white and yellow chrysanthemums.) The day of the party, she arranges the flowers and orders the food, makes the salad dressing and draws up a detailed list of oven temperatures and times for the cook, who arrives at 3. When the maids arrive at 6 p.m., they prepare vegetables and appetizers and receive serving instructions. Then Mrs. Robertson is free to relax and dress before her guests arrive at 8 p.m.

NEW YORK. When Mrs. John Carver gives a dinner in the traditional dining room of her converted brownstone house, the guest list is drawn with conversation in mind. For this reason, eight is her favorite number of guests—no problem to serve and just enough for the talk to be general and spontaneous. She supplements (Continued on page 161)

opposite: That paragon of formality, the all-white dinner table, takes on a light, fresh look in keeping with contemporary entertaining. The cloth, sheer embroidered muslin over a white underlay, makes a delicate background for fluted china, finely cut crystal and a fragile lily-of-the-valley centerpiece. An old sterling pattern, recently revived, was chosen for its elegant proportion and detail. The setting is a white dining room with touches of brilliant color in chest and paintings. Towle's "Benjamin Franklin" sterling. Royal Worcester "Snowflake" china. Stuart "Cardinal" glasses. Cloth by Ottavia. Photographed in the apartment of Mr. and Mrs. C. Jay Parkinson. Decorator, Michael Greer, A.I.D. Shopping information, page 106.

(Continued)



WHITE FURNITURE sets off a small alcove in a living room. A hyacinth print with white background on the groups of furniture at either end of the room (shown also on cover) unifies scheme. Decorator: Michael Taylor, A.I.D.



POOLS OF WHITE are created in a small room by spotlighting table tops and chairs from the ceiling. White brick wall silhouettes plants. Owner-decorator: James Gresham.

A SINGLE FABRIC, white and beige damask, covers bed and walls for a serene scheme. Accent rug is carved to match fabric design. Decorator: Henriette Granville of Bloomingdale's. Shopping information, page 106

HOW TO MAKE A POINT OF WHITE IN A ROOM





WHITE VINYL FLOOR inlaid with strips of brass introduces a strong note of simplicity in a family room. Fireplace wall patterned with books and pictures and illuminated by panels of light in ceiling is the room's focal point. Owner-decorator: Melanie Kahane, A.I.D.

FORMALITY IN ARCHITECTURE gives the three houses

shown in this portfolio a common denominator. While they are far apart in distance and design, all were conceived to serve the dignity of the individual



Flagstone-paved portico, white posts set the tone.

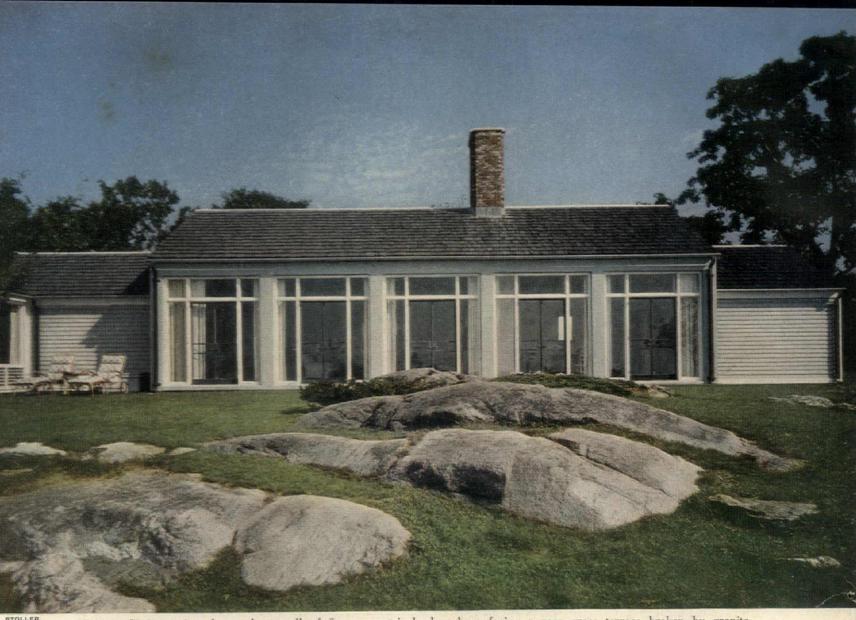
A FORMAL HOUSE WITH NEW ENGLAND ROOTS

The architecture of today's good formal houses avoids old-fashioned ostentation and shuns the easy temptation to display "enrichment." It follows no one style. The design may have the symmetry and refinement of detail of the past's great architecture or it may be a wholly modern exercise in planes and perspectives. It may be a blend of both. Whatever the style, modern or traditional or a blend, dignity must be among its virtues. It must appeal to the sense of order and encourage a respect for individuality.

In practical terms this concept calls for a straightforward design—simplicity will be its essence—and it rules out the undue emphasis on "texture" of materials characteristic of much architecture today. Fine woods and brick come into their own in the formal house. The floor plan will safeguard the privacy of adults—and of children. Like any good house, the fine formal house will have the double distinction of suiting its owners and fitting its site.

This L-shaped house in Manchester, Massachusetts, which clearly shows its New England ancestry and is a harmonious part of the setting, is an example of the good formal house. Built of traditional clapboard painted a pale

gray, it has a pitched roof, high brick chimneys. Floor-toceiling glass doors and windows on the sunny south and east sides open all main rooms to a grass terrace and a sweeping view of the coastline. (The window walls depart from tradition, of course, but are divided by wood mullions into classic proportions.) The interior is perfectly arranged for a family of two adults who wanted both modern housekeeping efficiency and a complementary background for their collection of fine Early American antiques. It is easy to maintain with only part-time help, yet it lends itself to large-scale entertaining. The floor plan is orderly: living room, dining room and kitchen in the main section, separated from the bedroom wing by a pleasant entrance hall. The living room is large (20' x 28'). The separate dining room can seat 10. Between the two bedrooms is a wood-paneled study that can double as a guest room (a married daughter and college-age son are frequent visitors) or serve as a second living room. Throughout the house, walls are painted gray, and carpets, draperies and ceilings are beige. This neutral background links the rooms and dramatizes the views of the rocky coastline.



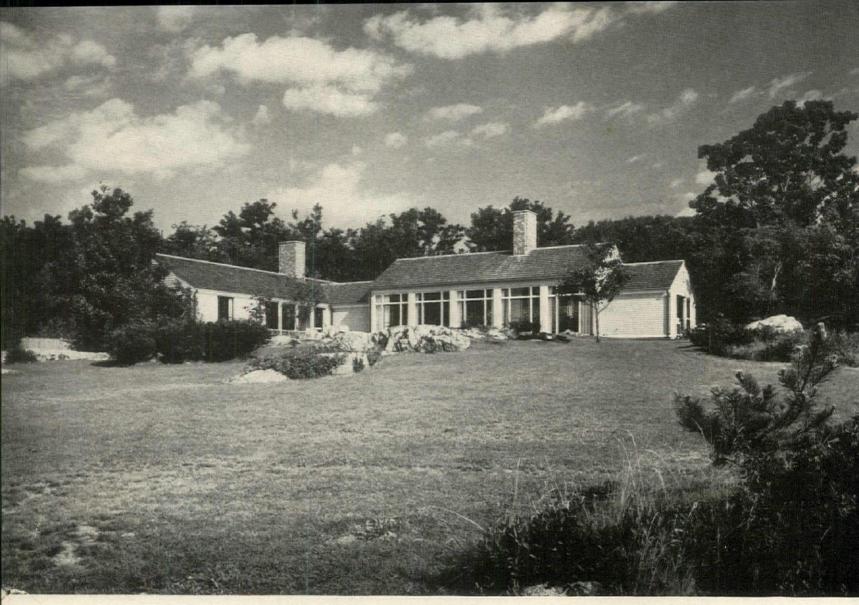
Living-dining wing has a long wall of five symmetrical glass bays facing a rear grass terrace broken by granite outcroppings. Kitchen section at right and entrance hall, each with solid walls on the rear, are identically proportioned.



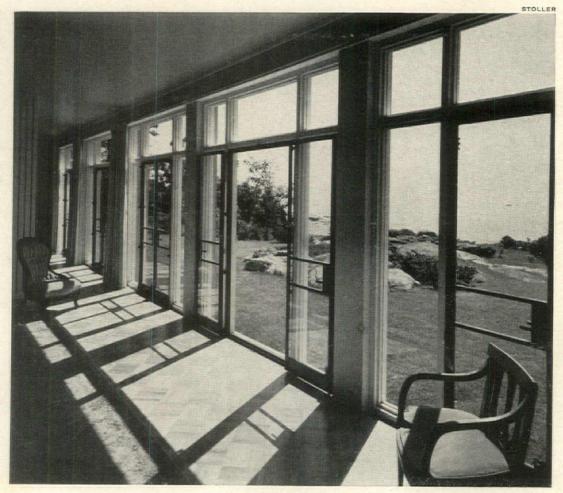
Glass wall kitchen faces east, is secluded from road. It has built-in oven, counter range, dishwasher, laundry.

The living room, with choice antiques and parquet floor, looks traditional but is brightened by contemporary window wall on south.

(Continued)



A "set of buildings" in the historic New England manner, the house is low and L-shaped, with kitchen, living and dining rooms at the right. Entrance hall separates this wing from the bedrooms. Tall brick chimneys are designed to add scale to house.

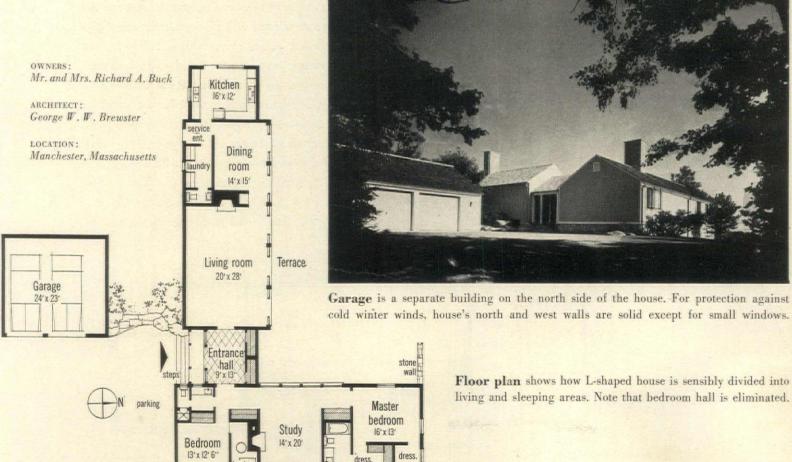


The view to the south from the living and dining rooms encompasses a sloping lawn and the Atlantic Ocean beyond. Each of the five wall sections of glass includes a pair of doors leading to the lawn.

A formal house with New England roots continued



Entrance hall, couples great simplicity with an orderly air of formality. The wide panels of glass on either side of the large double doors admit sunlight; the floor is black, white and gray squares of marble in a diagonal pattern that is carried into living room.



Building data, page 107

(Continued)



Two-story house is large but wastes no space. Living room wing is at right, kitchen wing at left and other rooms in the central portion. Note the pediment gables and the serpentine wall defining the driveway.

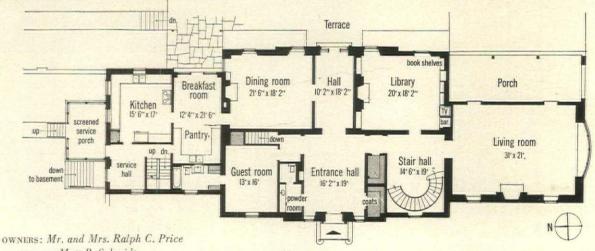
A FORMAL HOUSE GRACEFULLY GEORGIAN

raditional southern hospitality in a house designed in the Georgian tradition can be as graceful today as ever before and far easier. The large rooms, crystal chandeliers, antique furniture are conducive to the serene way of life. But today such houses are planned also for informal entertaining, for family living indoors and out.

This new house, in Greensboro, North Carolina, as an example, is handsome, correct in plan and execution, authentic in detail from ceiling cornices to old mantels. The front door, pedimented and framed by classic columns, establishes its character. You step into a great marble floored entrance hall that runs through to the back of the house, where another fine doorway opens to terrace and garden. The stair hall, at the right, is a proper setting for the freehanging circular staircase with intricate iron grille-

work. First floor rooms include a living room, 21' x 31', a comfortable wood-paneled library, separate dining room, a guest room. Upstairs, on a corresponding scale, are the family bedrooms and dressing rooms.

The old ways of Georgian gracefulness and the new ways of relaxed and efficient living meet happily in the house. The servants do not sleep in, and the family enjoys many informal meals in the breakfast room and on its private terrace. A basement playroom is the center of interest for the daughter and for two teen-age sons, who bring friends home in large numbers. The room (see page 140) is virtually soundproof and is equipped with a movie projector and portable refrigerator for soft drinks. These modern notes blend with traditional formality in a harmony that satisfies the moods of two generations.



Floor plan shows how downstairs rooms are arranged around the great halls, including a separate one for circular staircase. Main rooms face rear terrace.

ARCHITECT: Mott B. Schmidt

DECORATOR: Otto Zenke LOCATION: Greensboro, N. Carolina

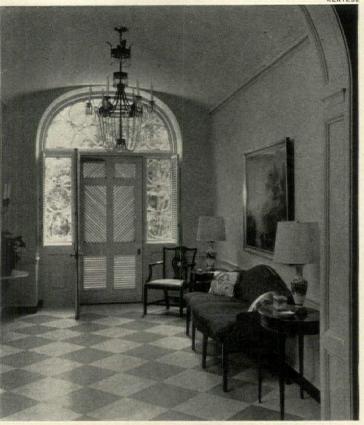


Porch, terrace and formal garden were planned as an outdoor extension of the house (see plan, opposite). Tall living room windows slide back for access to porch; furniture is green iron with pink upholstery.

A formal house gracefully Georgian continued



Entrance hall has gray and white marble floors, fine details: handsomely paneled front door, marble mantel, antique furniture.



Terrace hall is a continuation of front hall. Doorway has excellent scale and detail; louvered door lets in summer breezes.



Separate stair hall dramatizes the grandeur of the circular stairway. Small Hepplewhite sofa is upholstered in white damask; crystal chandelier is French.



Dining room is formal in all details: crystal chandelier, yellow silk damask draperies, traditional mahogany furniture. High ceiling, with elaborately carved cornice molding, adds to room's dignity.

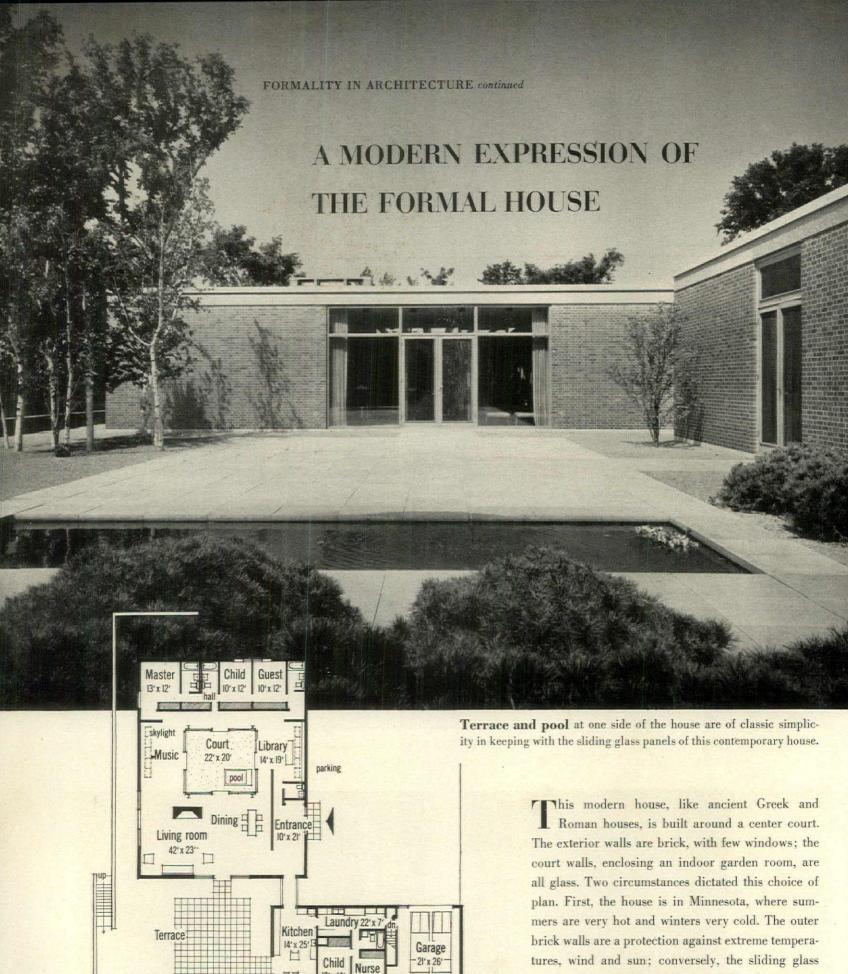


Guest bedroom has twin beds with half-canopies, a gold rug, mimosa-patterned wallpaper.



Living room bay window frames a 13' built-in sofa, looks out on formal garden with fountain.

More photos, p. 140. Building data, p. 105



The plan—a 55' square with a center court—is open but does not infringe on privacy. A glass-walled gallery connects kitchen wing.

10'x 10

play yard

OWNERS: Mr. and Mrs. Richard S. Davis ARCHITECT: Philip C. Johnson LOCATION: Wayzata, Minnesota Roman houses, is built around a center court. The exterior walls are brick, with few windows; the court walls, enclosing an indoor garden room, are all glass. Two circumstances dictated this choice of plan. First, the house is in Minnesota, where summers are very hot and winters very cold. The outer brick walls are a protection against extreme temperatures, wind and sun; conversely, the sliding glass walls of the inner court (it is roofed with screen in summer, translucent glass in winter) admit sunshine, light and cross-ventilation. Second, the owner is the director of the Minneapolis Institute of Arts, and one of the leading collectors in the U. S. Consequently it was desirable to have large unbroken wall areas to display his fine collection of paintings, drawings and sculpture. The house is a handsome personal art gallery, but it is practical too, (travertine floors, for example) for family life with two young children.



Main living area, built around a glass-walled garden court, is open, spacious, flooded with light. The library is at left, entrance hall beyond. Teakwood wall displays art, separates hall from dining, living areas.



Huge brick fireplace is the focal point for the living room and divides it from the music area visible beyond and to right (see plan).



Dining area has a table, right, that can seat 12. The long wall that closes off the bedrooms can be seen across the garden court.

(Continued)

A modern expression of the formal house continued



Glass-walled court, with translucent glass roof and concealed overhead lighting, is a source of illumination by day and night. Its bay trees, planting and fountain add a feeling of outdoor spaciousness to the surrounding rooms. Since it is right in the middle of the main living area, the view across it from one room to another is uninterrupted. Above, looking into the music area with solid wall of paintings. Right, looking into library, which has floor-to-ceiling bookshelves on one wall and is illuminated by a skylight.



WARREN REYNOLDS





TALES OF ROME By DAVID SEYMOUR

In Rome the statues, the palazzos, the very pavements have stories to tell, but hurrying travelers sometimes miss them. Perhaps the legends behind these photographs of mine will enchant others as they did me.

. he Bocca della Verita, left, offered a test of truth in olden times. A liar who placed his arm within the mouth and repeated his falsehood would have his hand chopped off. One day a young wife accused of infidelity was brought before the stone face. Crowds massed in the Santa Maria di Cosmedin to see the test; a young man burst through the throng, seized the young matron and kissed her. As guards led him away, he protested, "I did it out of pity. So young! So beautiful! So badly treated!" Then the young woman put her arm into the mouth and said calmly: "I swear that I have been touched by no one except my husband and, of course, by this young man." Her arm remained intact. Only gossips remarked a resemblance between the young man who caused the incident in front of the church and the figure climbing the balcony who had first brought suspicion on her.

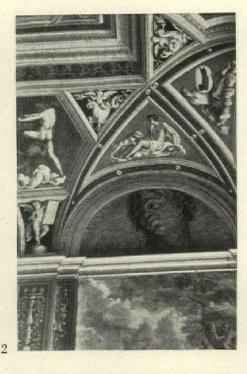
hen Julius Caesar was stabbed by Brutus, he fell at the foot of this statue of Pompey the Great right, now in the Palazzo Spada. In 1553 workmen dug up the statue on the property line between two houses. Both owners claimed it, and it would have been cut in half had the Pope not bought it to give to a cardinal,

(Continued)



TALES OF ROME continued













rom all over the world letters come each day addressed to the 1.) "Santo Bambino, Roma," a richly decorated image of the Christ Child, in the old church Santa Maria, in Ara Coeli. The letters are placed in a basket before the statue. Unread, they are burned two months later.

2.) Michelangelo was curious about the progress of Raphael's Villa Farnesina murals. One day in Raphael's absence he disguised himself, entered the villa and climbed the scaffolding. In an empty corner prepared for a new fresco he painted this splendid head. "Who are you?" a pupil of Raphael asked. "I have left my calling card," the master replied. When Raphael returned and was told of the visit, he took one look. "Michelangelo!" he cried. 3.) The historian Lanciani computed that 4th century Rome contained more than 4,000 bronze statues. Of all these the only unmelted, unburied, undamaged survivor is this statue of Marcus Aurelius, placed by Michelangelo in the Campidoglio. It owes its salvation to the belief that it represented Constantine, the first Christian emperor. 4.) Damnatio memoriae, the erasure of memory, was the Roman version of rewriting history. Caracalla tried it after he had slain his brother Geta, the co-ruler of Rome. Caracalla had every public representation of Geta destroyed. In this bas-relief on the Arch of Argentari, Geta is missing and

5.) In 1604, the King of the Congo, Alvarez II, a Catholic convert, sent his trusted friend Antonio Nigrita on a mission to Pope Paul V. But shipwreck, a bout with Dutch pirates and other misadventures caused over three years to pass before Antonio reached Rome. Before he could see the Pope he died. This monument in Santa Maria Maggiore honors him.

Caracalla stands alone.

6.) The Marchese di Palombara, in 1680, discovered an ancient formula for making gold. The only drawback: it was in cabalistic symbols. Although he spent a lifetime on it, neither he nor the experts he consulted could decipher it. Finally he engraved the secret message around the side door to his garden, and offered a reward for a solution. It still can be seen in an alley off the Piazza Vittoria.

21 ways to plan your



Spotlight of white on black tile, a circular wool rug gives shape and unity to a conversation group. Rug by V'Soske. Decorator: George von Liphart.

t. Agnes is one of Rome's most beloved saints. When Roman soldiers seized her and ripped off her clothes, miraculously her hair grew to cover her nakedness. The astonished soldiers released her. Later a church was built on the spot of the miracle, and in 1653 the sculptor and architect Borromini, having won a competition over his rival Bernini, redesigned the façade. Years later when Bernini built a fountain in the Piazza Navona, he revenged himself by placing a figure indicating displeasure facing the church. Borromini's answer was to place a figure of the revered St. Agnes on the church facing the fountain putting, as he felt, his rival in a position of blasphemy.



room around a rug



LEONARD

- Use new shapes to enhance furniture arrangements
- Let new colors key a room
- Pick new patterns for a dominant decorative note

ew vigor in design and new luxury in materials are changing the role of rugs in decoration, and the change calls for a new way of thinking. No longer need a rug be a mere basic necessity, a neutral floor covering in a "safe" color that will not disturb the room scheme. Today's rugs merit decorative importance. The way to make the most of a rug is to take the theme for a room from its colors or pattern. You might start with a period design or modern accent rug and pick up its dominant colors in paler tints throughout a room, or as accents. Or you might prefer a solid color that can underscore a room scheme. You need not limit yourself to the conventional grays and greens. Consider the new shades of beige, gold and blue; off-whites; jewel tones reminiscent of antique fabrics. You can choose a solid color in a custom rug with carved border, central motif or over-all pattern that repeats a detail of a printed fabric, wallpaper, piece of furniture, hardware or architecture. In a room without distinctive features you might pick a textured carpet for contrast with sleek materials or different textures such as grasscloth wallpaper and linen upholstery. Today's rugs are a decorative key that unlocks new possibilities in creating exciting, harmonious rooms.

For a primer on rugs and carpets, turn to page 167. Shopping information, page 106.



Accent of velvety gold, a tasseled wool area rug points up corner group. Rug by Archibald Holmes. Decorator: C. Eugene Stephenson, A. I. D.

(Continued)



Wall-to-wall cotton carpeting that blends with walls gives unity to room used for several purposes. Wunda Weve carpet. Decorator: Melvin Dwork, A.I.D.

Let shape and color play up room details



Area rug and screen with matching motificreate intimate game corner. Rug by V'Soske.



Scatter rugs were inspired by the Matisse "Jazz" lithographs. Designer: Raymond Loewy. By Edward Fields.

Two-tone textures in carpeting of resilient Acrilan contrast with the mahogany furniture. Firth Industries.





Carved wool oval rug in burnt orange is the center of interest in a neutral scheme, accentuated by touches of green. Rug by Karastan.

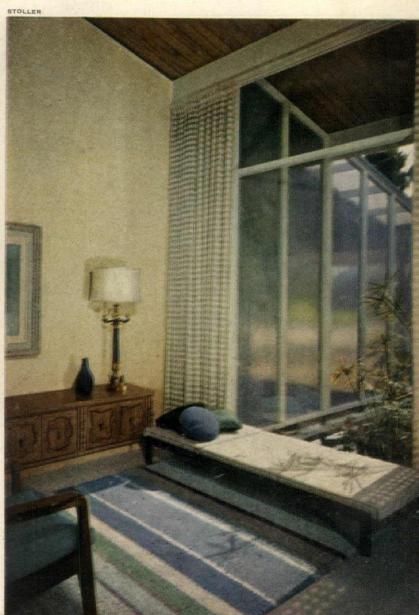


Border design wool rug suggested softer tones used in room. Rug by Jack Steinberg, made by Edward Fields.



Geometric design of cotton rug gives contemporary feeling to a room furnished with antiques. Rug by Needletuft. Decorator: Melvin Dwork, A.I.D.

Striped wool chenille rug is main color and texture accent. Rug designed by W. Lee Ward, A.I.D. for Mohawk. Decorator: Paul T. Ward, A.I.D.





Choose patterns with a purpose: to compose or accent a room scheme Random stripes of wool rug harmonize with the lean lines of contemporary furniture in a living room. The warm earth tones blend with the neutral background. Tangerine painted chairs upholstered in white leather serve as vivid accents. Rug by Edward Fields. Decorator: Michael Greer, A. I. D.



Carved rug, brick walls and plastic panels framing door have related patterns that give a hall perspective. Rug by Rugcrofters. Decorator: William Parker McFadden, A.I.D.



American Indian rug is the striking design element in a small study decorated with natural woven textures. Rug from Barton Collection, University of Miami. Decorator: James Merrick Smith, A.I.D.



Oriental design is strongest note of pattern and color in a whitewalled room. Throw pillows pick up red, blue and gold of rug. Ownerdecorator: Everett Brown, A.I.D.

Fretwork motif of carved wool rug carries out the architectural feeling of brick walls in a living room. Peacock Green coffee table accents the white pile. Rug by Schumacher.



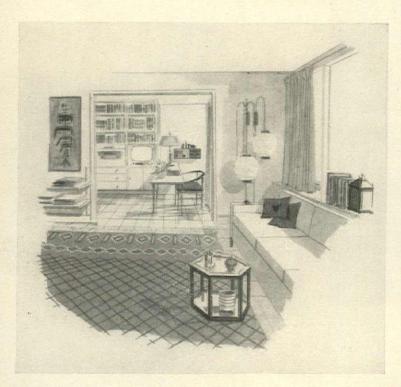


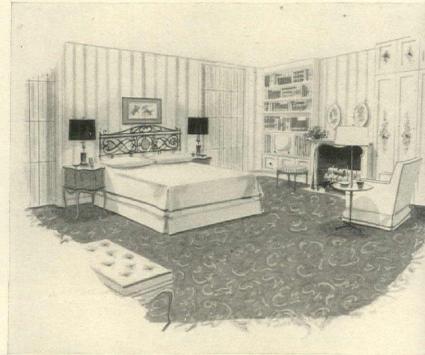
Scattered flowers on charcoal wool rug supply the conspicuous pattern in a subdued room. Flowers are also the theme of Binford painting. Rug by Karastan. Decorator: Ellen Lehman McCluskey, A.I.D.

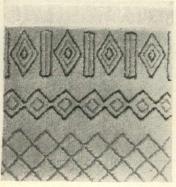
Shopping information, page 106

New styles for spacious rooms

The larger a room, the more conscious you are of the carpet. A distracting, multicolored pattern crowds a room. On the other hand, large space requires the relief of texture and subtle design to avoid monotony. The solution lies in the new carpets with surface interest. Carved motifs, looped textures, two-tone effects, tweedy mixtures provide the necessary contrast for spacious rooms. Stripes can be used to give an illusion of width or length to a room with poor proportions. Motifs such as medallions or polka dots enliven wall-to-wall carpeting, which gives unity to an open plan. In a room with window walls the carpet or rug serves a special decorative purpose. You will not want the curtains to detract from the view, so keep them simple and concentrate design interest on the floor. Since many plain fabrics of different textures now are available in colors that go with the new carpets, it is easy to create harmonious room schemes.







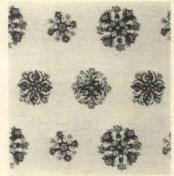
Border design of a large fringed area rug in shades of beige has a Moroccan inspired motif. The design goes well with the lines of contemporary furniture. Thick pile of Avisco and nylon is sturdy to withstand family room wear. Rug by Barwick.



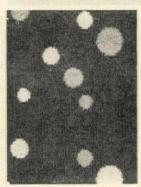
Raised floral motif in looped wool carpet brings luxurious pattern and color to country bedroom. Its carved effect is in harmony with painted wrought-iron headboard. Striped wallpaper, mixture of period furniture fit new formality. By Masland.







Bold medallion pattern of wool carpet contrasts with the straight lines of a contemporary room with Oriental accents. Extended from wall to wall and down steps, carpeting unifies two levels. It is in Mocha, Cantaloupe on beige. By James Lees.

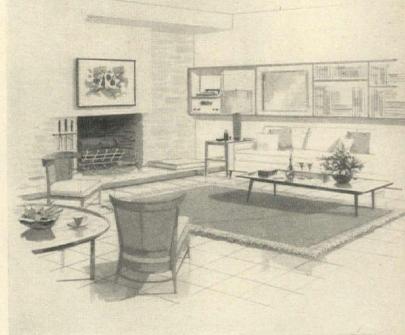


THE ALL WINESE

Random polka dots in gold and cocoa on beige break the monotony of wall-to-wall carpeting used throughout the main living area of a small house to increase the sense of space. Carpet is wool with permanent Mitin mothproofing. By Roxbury.



Variegated stripes of area rug in Antique White, nutria and green are punctuation for a simply furnished one-room apartment. The texture and resilience of looped pile, made of Staylux carpet rayon, have lasting practicality. Rug by Bigelow-Sanford.





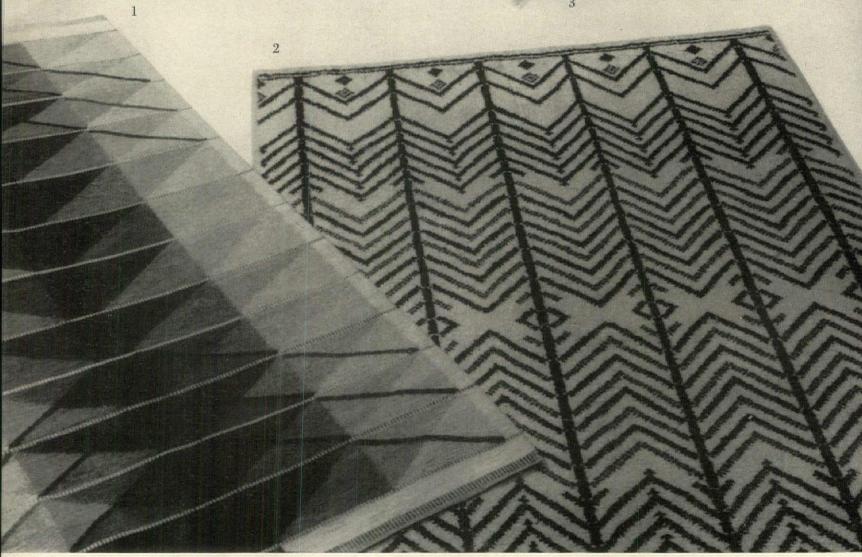
Dynamic red of area rug adds a warm, lively note to a living-dining room. Used as an over-size hearth rug, it is a 6' x 9' tufted rayon rug to which heavy white wool fringe has been added. Its rich color plays up the wood tones of furniture. By Magee.

Shopping information page 106

When a rug is a work of art

From South America to Scandinavia individual artists and groups of weavers are reviving the art of creating rugs as rich in coloring and imaginative in design as the products of brush and oils. Handmade and available in this country for as little as \$90, the rugs have the appeal of the unique. You have a choice of designs that will complement every style of furniture: flamboyant stripes for modern, neat geometric figures for Provincial or Early American, elegant textures for a mixture of traditional periods.

Used directly on a wood or tile floor (in front of a fireplace, long sofa or beside a bed) an accent rug can be the predominant color or design theme in a room. Those with patterns that resemble paintings or posters would also make dramatic wall hangings. Like pictures, these rugs can be moved from room to room when you want a refreshing change in your decoration.



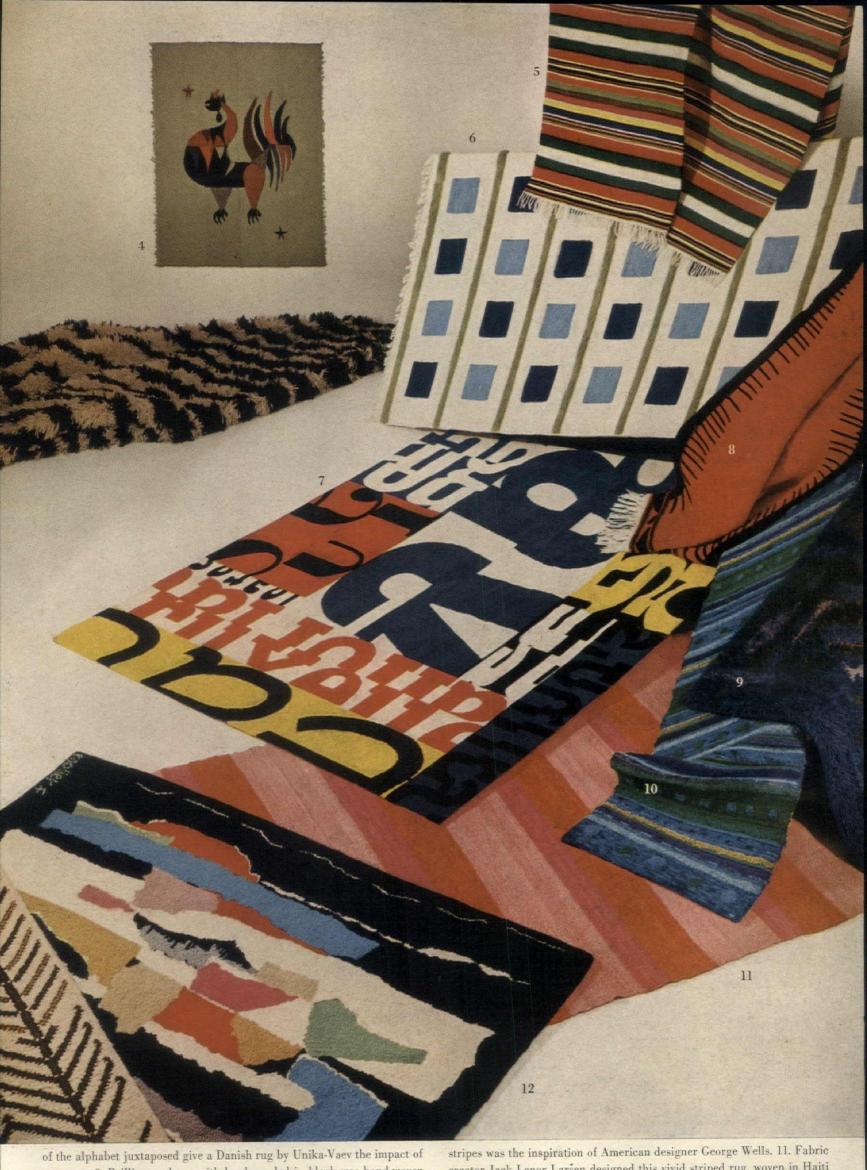
Accent rugs from all over the world now can ornament your floors.

1. Swedish wool rug designed by Ingrid Dessau suggests a tree in soft winter grays.

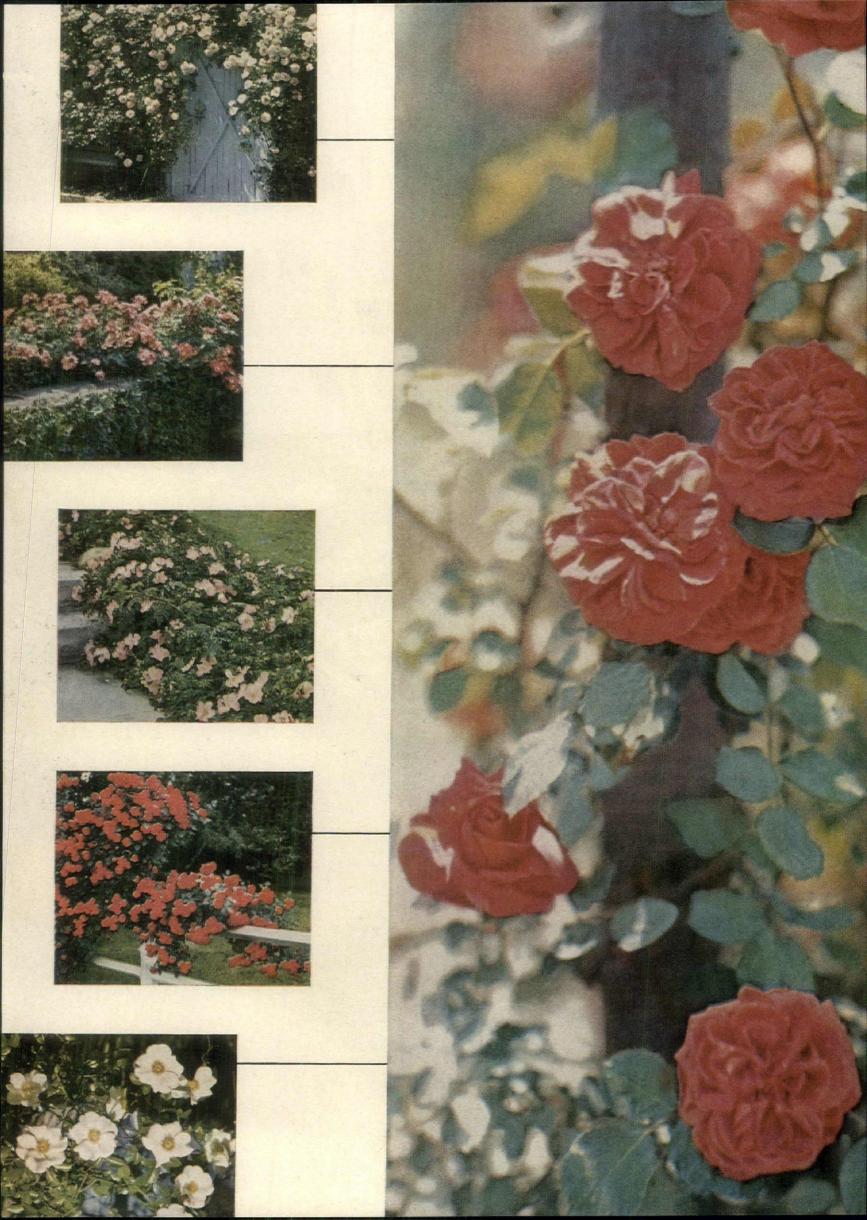
2. Herringbone design of pine trees was hand-woven from old patterns in the Belgian tradition.

3. Moroccan rug hand-spun of sheep's

wool has zebra striping. 4. Mexican rug designed by Saul Borisov depicts a rooster in bold South-of-the-Border colors. 5. Hand-woven wool rug from Colombia is striped and fringed, serape fashion. 6. Alternating blocks of light and dark blue punctuate a contemporary rug from India. 7. Letters



of the alphabet juxtaposed give a Danish rug by Unika-Vaev the impact of a poster. 8. Brilliant red rug with border ruled in black was hand-woven in Israel. 9. Eva Brummer captured the colors of a park at twilight in a luxurious shaggy wool rug. 10. Runner with clipped, raised, looped stripes was the inspiration of American designer George Wells. 11. Fabric creator Jack Lenor Larsen designed this vivid striped rug, woven in Haiti of wild cotton. 12. American rug with abstract design, woven by Gloria Finn, is artist Hans Moller's interpretation of his découpage paintings.



Vigor to cover a high wall

To cover large surfaces, form tall screens, a rose must produce long and quick growing stems, healthy foliage.

This has long been easy. Flowers all season, not just in June, have now been added. Such fine varieties as New Dawn (pictured), White Dawn, Red Empress, Coral Dawn, are among the best.

Hardiness in adversity

For a rose, adversity may be a situation that is too cold, too hot, too wet, too dry. It may be a difficult location like the windy, sun-baked wall on which old reliable American Pillar blooms in June. New "sub-zero" climbers stand ready to bloom all year under the same or worse conditions of site and weather.

Compactness to hedge a path

If you cannot have everything in all circumstances in every climbing rose, you can, paradoxically, have one of the handsomest hedges with the hybrid rugosa variety Max Graf. Now over 30 years old, it is still unsurpassed for June flowers, glossy year-long foliage, resistance to both pests and diseases.

Beauty of form and texture

There are, of course, no rose types (for that matter, few plants of any kind) more amenable to the requirements of architectural design and sheer garden decoration than a well grown climbing rose. Blaze, opposite, is but one among scores of new climbing rose forms that show like versatility when well cared for.

Flower among flowers

The single rose is now exceptional among roses commonly grown in gardens. For accent, for contrast, or, as with this old south's favorite Cherokee Rose, to capture the spotlight where beautiful flowers are a dime a dozen, the singles are hard to beat. Climbing Dainty Bess is a hardier, long-flowering pink single.

New importance for

Climbing Roses

The blossoms were usually small, of a limited color range, and flowering was confined to a single month. Although some of them could climb 20 feet in a season, and although, roses being roses, their beauty for a week or two in June could make a steady heart skip a beat, people seldom gave them a second thought the rest of the year. Now some of the most exciting garden news—news about color, about abundance and duration of flowering, about hardiness and adaptability—is being made by climbing roses.

Like most news, this particular sample has obscure beginnings. Climbing roses for generations had been all too much alike until in the 1920s a new type, the everblooming climber, began to appear in gardens. Among the best varieties was, and still is, Mermaid, whose five-petaled yellow flowers are produced all season long. In 1930 a second milestone was passed when New Dawn appeared. This variety was not only everblooming but hardy as an oak, which was more than could be said for the lovely but frost-shy Mermaid. When Blaze, off-spring (or off-shoot) of the peerless Paul's Scarlet climber, was introduced as an "ever-bloomer" shortly after New Dawn, there was a flurry of excitement, but it was not until much later that substantially improved forms of Blaze gave us a repeat-blooming red to compare with the prototype.

In the meantime, the popularity of the old ramblers, even the much loved Dorothy Perkins, was waning, and the heyday of the hybrid tea rose was at hand. The 1930s saw the development of this bush form to a perfection that has rarely been improved on. It also brought gardeners the floribunda rose, which got a special name because it produced flowers of tea-rose size and beauty but in clusters, as do the rambler and the hybrid polyantha, and from spring till hard frost. And today it is increasingly apparent that climbing roses with one, two or even all the good qualities of the hardiest June ramblers, the handsomest hybrid teas, the most prolific floribundas, are really here. With this diversity of virtues come some of the freshest, clearest pinks, corals and yellows any rose can offer.

Fresh color in unfailing abundance

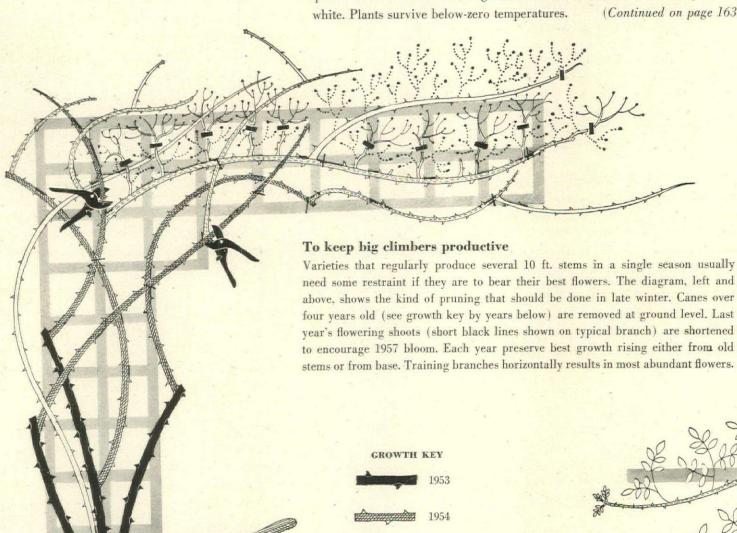
Every color, except blue, in more shades than any other plant, more flowers per plant and more flowers continuously over a longer season than other roses, new tolerance of heat and cold, increasing vigor and freedom from disease—all these have made a new case for climbing roses. Temptation, photographed in the July sun, is a fine example.

CLIMBING ROSES

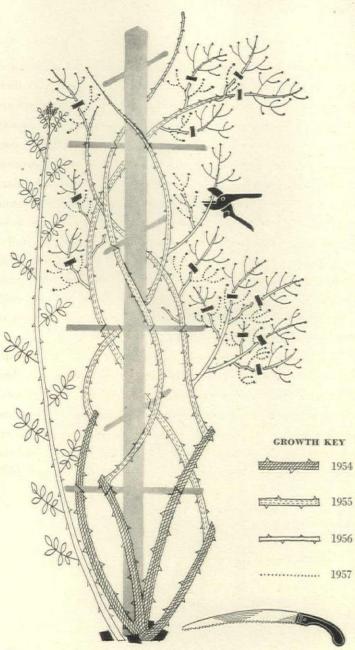
For a little thoughtful care,
measured in minutes,
they return a season's beauty

The variation in growth and flowering habit among climbing roses is enormous. About the only thing they have in common is the beauty of their flowers and the ease with which they may be grown. And if their differences are many, so are the uses to which they may be put. As their purposes vary, so may your choices among available varieties. There is no one best climbing rose: while flower quality is being improved steadily in all categories, the hardiest kinds may fall short in blossom size or color; varieties with the most brilliant display in June may not bloom thereafter; the handsomest colors may be found only on the most modest plants. Your best course is to choose those that promise the characteristics best suited to your chief requirements. Plant them carefully; grow them with enough wisdom to obtain from each its finest flowering. The diagrams on these pages will help you to understand how climbing roses grow and flower. The checklist opposite should make selection easier without spoiling your fun. Here are some further facts about the nature and behavior of climbing roses to consider before you buy.

1. Rambler roses are vigorous climbers (stems may grow 15 ft. in a season) and bear clusters of small flowers in June. Rail fences are traditionally their most agreeable support. Best flowers are produced on laterals (side shoots) that develop on stems grown the preceding season. Ramblers will live and bloom without care if they have enough room, but annual pruning is required for their best use in gardens. Colors are limited to red, pink and white. Plants survive below-zero temperatures. (Continued on page 163)



1956

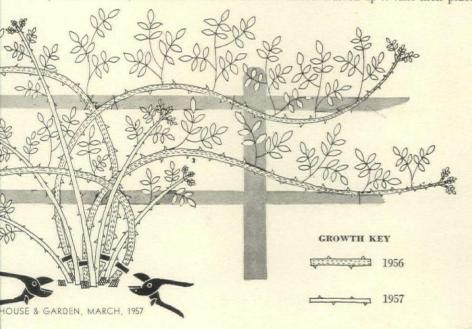


To encourage repeat flowering

Climbers of moderate growth, including so called pillar roses, most of the everblooming varieties and climbing forms of bush roses, will bear flowers on shoots developed last year and during the current season as well. Winter pruning diagrammed above will keep plants young (see growth key), encourage flowering stems.

To obtain a rambler's best bloom

While June blooming rambler roses will survive neglect, they will flower best only if old growth is regularly cut back, preferably to the ground, after the spring color is gone. Large canes, shown below after flowering is over, should be removed (black cut lines) in summer and the best new shoots trained up to take their place.



Quick list of choice climbers

Everblooming varieties, increasingly important since World War II, attained new stature this year when Golden Showers won the first All-America Award given to a climber. It is of moderate vigor, blooms profusely and long, promises to withstand harsh winters...Blaze (page 90) is an improved form of the original repeat-blooming version of Paul's Scarlet climber; it is

vigorous and frost hardy . . . Coral Dawn is one of the pink shades brought into the climber class only recently along with such soft peachpink tones as Dream Girl and the bright flame orange of Spectacular . . . Temptation (page 90) begins the season as spectrum red, holds



GOLDEN SHOWI

deep blue pink into summer, brings up clear red all autumn . . . Morning Dawn has a salmon flush, as compared with the still hard-to-beat light pink of New Dawn (page 90) . . . Dr. J. H. Nicolas is among the best of the warm pinks, not the most vigorous, but excellent on a post, with fragrant double blossoms all season . . . Thor is

a handsome and vigorous hardy red climber, but is grown primarily for spring bloom . . . Mermaid is the best of the single-flowered climbers. Though it is not dependable where winters are at all severe, its sulphur yellow flowers recur constantly . . . Hardier, less vigorous,



CL. DAINTY BESS

just as single, but pink, Climbing Dainty Bess is fine for contrast with double forms . . . It is one of an increasingly important group of climbing hybrid tea roses, the most outstanding of which is climbing Peace. Catalogues list climbing forms of many popular bush varieties. Blossoms may be larger, colors better than those of the hybrid tea originals. The plants, however, are likely to prove

less winter hardy . . . A leader among climbing floribundas is the cluster-flowered Fashion, one of the best of the new peach-apricot shades . . . A whole group of exceptionally hardy climbers, called "sub-zero" roses by their introducer, serves well on fences and



CL. PEACE

low walls. Some of them are really creepers, as are Max Graf (page 90) and the Memorial Rose (R. wichuriana), which is still unsurpassed as a groundcover... Rambler roses that are both available and good may be numbered on the fingers of one hand: Chevy Chase, best new red, is both vigorous and mildew-proof. It has entirely superseded Crimson Rambler... Ghislaine de

Feligonde (what a lovely name!) has yellow buds, cream-white flowers... Bloomfield Courage is a handsome red, with a white center on hardy, vigorous canes... All the other good climbers H&G respectfully leaves to you to discover.



CHEVY CHASE



Lessons in ingenuity from

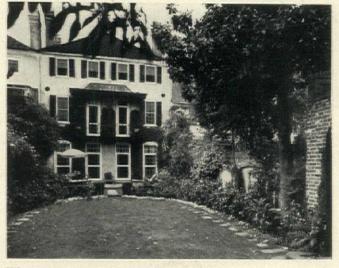
Old Charleston Gardens

Towhere in the United States have the planning and development of the small city garden reached a higher state of refinement than in Charleston, South Carolina. During the 10th annual tour of Charleston's historic houses and fine gardens (March 17 to April 14) visitors will see for themselves why this is so. Although the great South Carolina plantation gardens such as Middleton, Magnolia and Cypress are world famous and attract hundreds of thousands of visitors yearly, the practical gardener can learn a great deal more from the small Charleston gardens. Most of them include details of design or planting that can be duplicated in gardens elsewhere: a summerhouse, a terrace arrangement, a fountain, a wrought iron balcony or a terrace, plants used for special decorative effects. In these gardens, great taste has softened the demands of expediency imposed by restrictions of space—certainly a common problem in gardens the country over. The fine architectural sense of 18th and 19th century English designers has been elaborated and warmed by the informality introduced by French Huguenots. In recent years, inventive designers, notable among them landscape architect Loutrel W. Briggs, have adapted both influences to the varying needs and niceties of contemporary life.

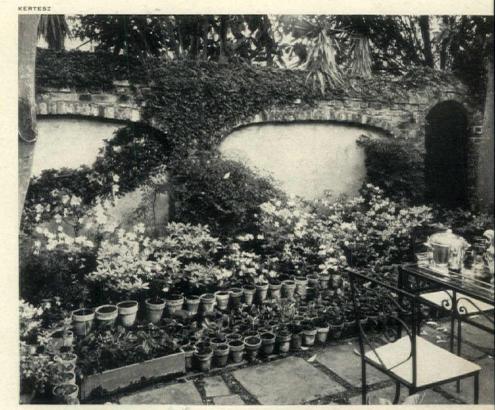
◆ Closed-in garden, once a slum back yard, appears larger because it is deliberately subdivided. Openwork iron gates, huge paving stones, dropped wall line give sense of openness. Planting is subordinate to design. Owner: John C. Hagerty



Long narrow garden achieves an effect of width from the careful placement of the iron arch, which is also a frame for the vista beyond. Owners: Mr. and Mrs. James M. Hagood

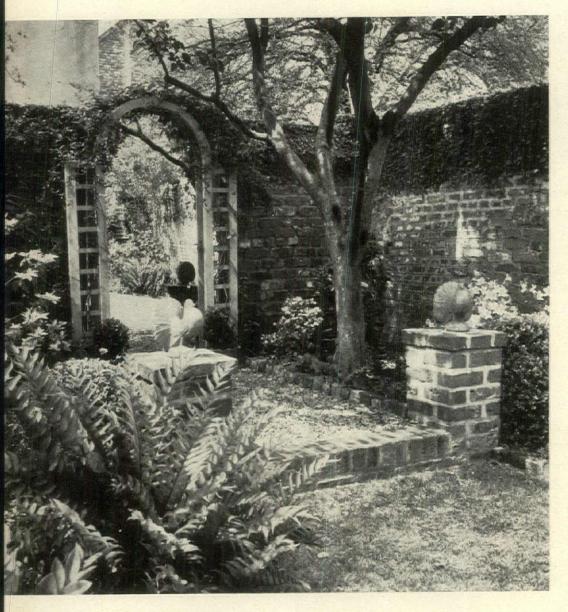


Wrought iron balcony from an old stable gives interest and distinction to a flat brick façade and provides a pleasant focal point for an enclosed garden. Owners: Mr. and Mrs. D. Trowbridge Elliman



Garden wall, as seen from the balcony above, forms nook where pot plants (here azaleas, camellia slips) are ranged in tiered rows to make a variable setting for a luncheon table.

Charleston's answers to the challenge of small gardens are useful anywhere



Mirror set in the framework on an arched trellis doubles the length of a small garden, creates the illusion of a second inviting area beyond. A superb trick for the eye when done correctly, the use of a mirror to increase a garden's size requires a careful choice of plants and accessory accents that are worth seeing twice.

Owners: Mr. and Mrs. Malcolm D. Haven





Delicate gate creates an impression of greater depth; a minuscule balcony offers architectural focus in a vine-walled garden of a former tavern two centuries old. Owner and designer: Mrs. Alex Martin

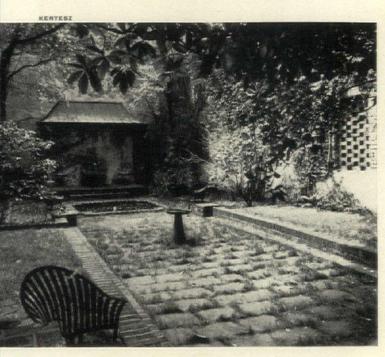


Tangle of flowers guards privacy of bedroom balcony and stair that serves it. Wisteria mingles its lavender flowers with yellow Banksia and cream-pink Cherokee roses. Owners: Mr. and Mrs. B. T. Gilbert

Two walls at a side entrance to the house have been softened by the varied texture of bamboo (rear) and pots of hanging geraniums.

It gives effect of a more generous enclosure.

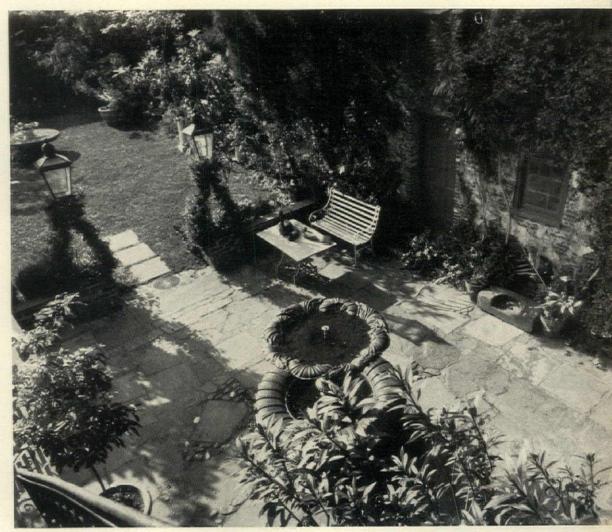
Owners: Mr. and Mrs. E. Lloyd Willcox



Summerhouse that is but a canopy supported by grillwork on a blank wall provides cooling shade in what was once a warehouse. Pierced brick insets were windows. Owners: Mr. and Mrs. J. R. Hanahan Jr.



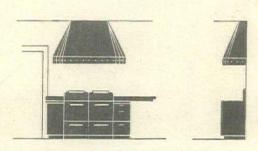
Old cobblestones laid in a handsome design form a courtyard garden without plants before a new house made of ancient brick. Bold palm foliage, a few tubbed plants offer the only relief the textured masonry requires. Owner: Mr. John C. Hagerty



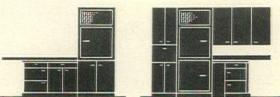
Abandoned city fountain, two-tiered and pleasantly flamboyant, is the distinctive feature gracing the small rough-flagged terrace. A pair of old gas street lamps flanks the veiled entrance to the sequestered garden beyond.

Owners: Judge and Mrs. L. K. Legge

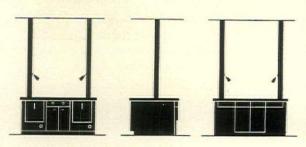




A Major cooking area



B Refrigeration, food storage



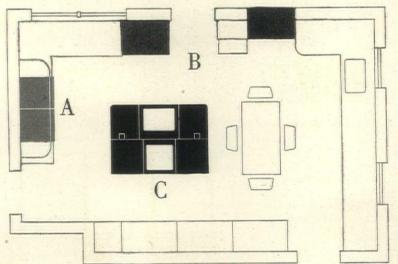
C Clean-up island, three views

Cabinets by St. Charles.

A kitchen for creative cooking

long with the growing national trend to gourmet A cooking has come a parallel trend in kitchen designing. A good kitchen today must pass two tests, the technological and the psychological. Besides being efficient, it should supply the pleasant and stimulating atmosphere that makes concentrated and creative cooking a positive pleasure. In this remodeled kitchen, the aim was to provide the work and storage areas needed for large-scale entertaining (the list of equipment is impressive: two 24" ranges, supplementary surface units, two refrigerators, a freezer, three sinks, two dishwashers, a bank of food warmers and plenty of storage cabinets) and yet keep the feeling of a cool, uncrowded and completely personal room. Paper with a pattern of espaliered lemon trees on white brick walls, Pastel Citron cabinets and equipment give the kitchen a refreshing garden look, airy in summer, sunny in winter. Copper, used in modern lighting fixtures and range hood, is the decorative accent. Even though the kitchen faces away from prevailing winds, it is kept well-ventilated in hot weather by jalousie windows that open like Venetian blinds. Strong exhaust fans in the hood and at the opposite end of the room draw out cooking odors and heat. An acoustical tile ceiling helps to cut down the clatter that goes with party preparation. In the china storage and serving area is an innovation borrowed from restaurants: infrared food warmers which keep food at serving temperature. These units are fixed like strip lights to the wall cabinets and plugged into ordinary 110-volt outlets. The kitchen, separated into individual areas for cooking, clean-up, bar and serving, blends every facility a cook could need into a background with a character of its own. For information about equipment and decoration write to House & Garden's Reader Service.

Main work area (left) centers on an island with a sink on either side. Deep sink for cleaning pans is between two dishwashers. Shallow sit-down sink and chopping counter are opposite refrigerator and ventilated storage bin for salad greens, vegetables. Marble-topped mixing counter links refrigerator and twin ranges. Can storage, drop-shelf planning desk, combination refrigerator-freezer are to right of island, to left of second cooking area. Note the security measure: a fire extinguisher can be reached in seconds.



Three centers comprise working core of kitchen



Auxiliary cooking area equipped with two fold-up cooking units and a sink augments the main cooking center for parties. Drinks, canapés, sauces, coffee are prepared here, flowers arranged for the tables.

CASTING NEW LIGHT ON THE WINDOW

A major decision in building (or remodeling) a house today is the choice of windows. Quite apart from their appearance, they play a vital role in making a house satisfactory and enjoyable. They must fulfill many functions—light your rooms brightly but create no glare, let in winter sun and warmth but keep out summer heat, lift your spirit with outdoor views while protecting your privacy, admit summer breezes but shut out winter drafts, stand guard against insects, rain and snow. In good weather windows open the house to outdoor living areas.

Mechanically, many window problems have been solved. The development of heating systems to blanket windows with warmth, controls to anticipate weather changes, insulating glass to keep a vacuum between indoors and outdoors has made it possible to enlarge window openings greatly.

Nowadays factory-made windows, in many sizes, are weathertight and work well. Sold complete with weatherstripping, good hardware and glass, they will not twist or warp and are treated with preservatives and protective coatings. Screens, storm sash or double glazing are available to protect them.

Too often the treatment of windows in house design is not 100 per cent successful. How many houses meet the rule that glass area should exceed 20 per cent of floor area for sufficient daylight? How many use southern exposure to best advantage? How many have windows that give rooms uniform brightness instead of glare? Or windows on opposite walls to distribute light better? These are the basic demands of a good window plan.

1. READY MADE WINDOWS with frame, sash, glass, trim, hardware, weatherstripping (storm sash, screens also available) are factory fabricated. Eight types are shown here.

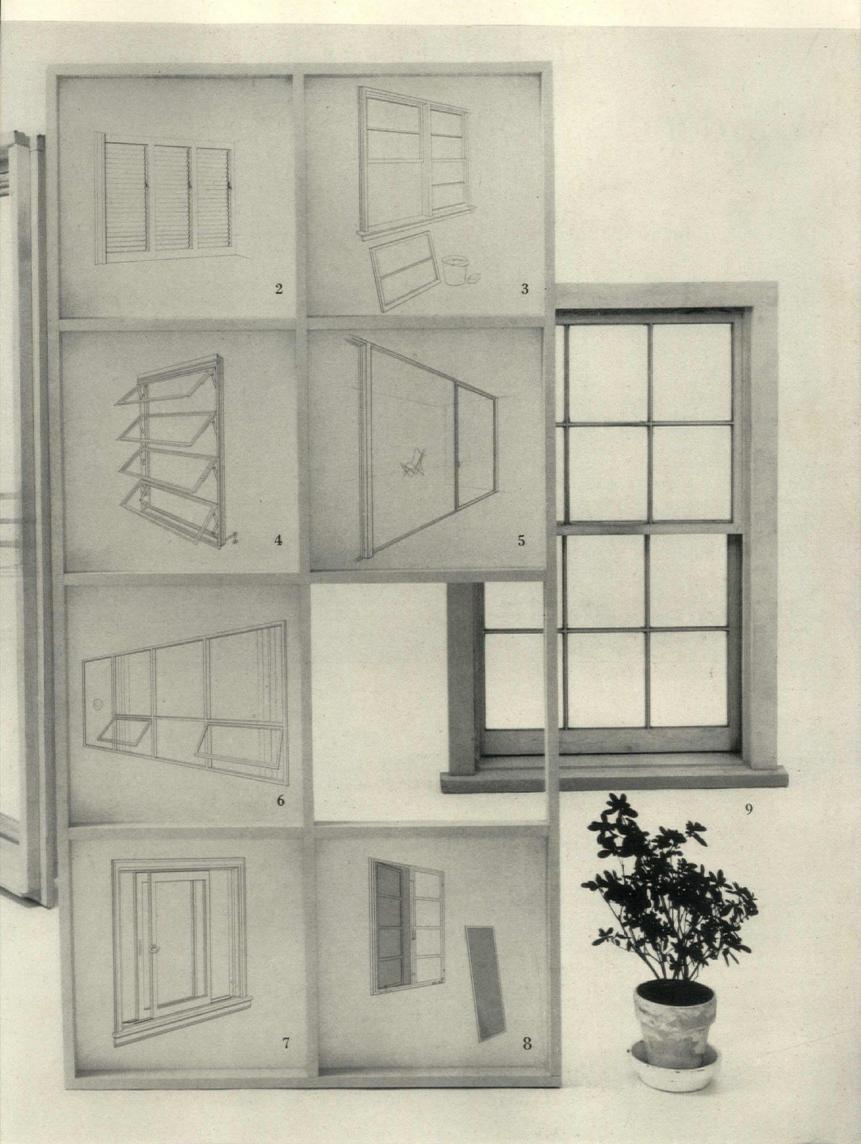
2. JALOUSIE WINDOWS open all way for ventilation; glass slats, crank operated, can be angled to scoop in a breeze.

3. REMOVABLE WINDOWS can be washed indoors. Weathertight double hung wood sash, held by springs, slides out easily.

4. AWNING WINDOWS swing open and shelter interior from rain while letting in air. Crank controls aluminum or wood sash. Screens and storm sash are installed inside window.



5. SLIDING WINDOW WALL has weatherstripped metal or wood frame, can include insulating glass for cold climates.
6. FIXED CLASS WINDOW, coupled with ventilating sash or small sash panel, is installed singly or as a window wall.
7. SLIDING SASH opens sidewise on plastic tracks. Wood frame can hold insulating glass. The sash lifts from frame easily.
8. CASEMENT WINDOW swings outward for full ventilation. With screens attached on inside, a crank opens window.
9. DOUBLE HUNG WINDOW opens top or bottom; sash is held in frame with friction devices and won't stick or rattle.



Gardener's Month

In March only spring itself is likely to be on schedule.

Somehow the garden always lags behind while
the gardener, his discretion outvoted by valor, races on ahead.



First weekend

Freeze-and-thaw country: Pandora types, whose curiosity spurns restraint, may safely loosen strawy mulches on bulb beds with a pecking motion of a pronged cultivator. Two-fold purpose: to see how spring is doing at ground level, to lighten packed coverings without exposing tender shoots.... Or reverse the procedure: During thaw strip sod or cover crops from areas where early shrubs and fruit trees are to be planted. This will hasten thawing of soil by exposing dark colored earth for quick heat absorption. Lay black tar paper circle on earth for even faster action.... With home orchardists, impatience may be a virtue. Early planting may be worth a year in shortening the interval before full bearing.

Drought regions: No one from Texas north to the Dakotas needs to be told about the drought that is now so grievous. In peripheral states, all those from the Appalachians to the Rockies, gardeners may be less aware of basic dryness of their own ground. Mulches applied now will delay soil warming, but may retard drying. Screening of broadleaf evergreen shrubs with burlap, or applying wilt-proofing compound to foliage will diminish evaporation under springtime sun. Small-scale operators (home gardeners) may often temper nature with small-scale expedients embraced with zeal and devotion.



Second weekend

Blue grass belt: Where perennial lawns, especially those of Kentucky blue and fescue strains, are the rule, late winter feeding may be the most important step in year-round care. Blue grass matures in June, following a May growth peak, and all but the earliest applications of plant food may miss the spring boat. Supplement first feedings with new ureaform slow release compounds, but apply the familiar type (5-10-5, 8-6-4, 4-12-4) before the frost goes. No watering is needed while grass is dormant.... Scatter seed where lawn is thin; you may get better results than if you wait for warm weather when a careful repair job would be possible.

South, mid-to-deep: Azaleas, chief glory of the whole region, begin their procession up the latitudes this month. Refrain from cultivating around azaleas: they are shallow rooted. Maintain a light mulch: pine needles, leafmold are good. Feed established plants cottonseed meal or, sparingly, a prepared azalea food. Apply spray right after flowering to control mites, lacebugs, thrips: use combination dormant oil and residual action spray (with DDT, malathion, for example). West coast: Firethorn, unexcelled flowering, fruiting evergreen, is most amenable of plants when trained flat on wall or chimney. Shape patiently, yearly, for increasing beauty.



Third weekend

North and northeast, to slightly south: Green peas not in the ground by the time frost disappears will be second class peas when they reach the table. (This is, no doubt, the generalization of a fanatic.) Ground need not be prepared; indeed it may be harmed if it is worked while cold and wet. Sloppy but effective planting technique for your favorite early variety: scrape out trench 3 in. deep and hoe-blade width; in it scatter peas with modified bowling motion; cover scantily by shuffling astride row and kicking earth into bottom of trench. Do not press down; do not worry if some seeds are still visible. When seeds sprout, hoe in more earth around stems. Result: fast start, deep cool roots, maximum sweetness at harvest. Notes for plant buyers: Roses in pots or cans may be planted in south, southwest, California. Dormant roses may still be planted everywhere else, if frost has gone. Good rule to live by: plant annually at least one more new climbing variety, two new floribundas, 3 new hybrid teas. (For a pinkapricot shade, try Linda Porter.) . . . Iris: keep up with new pinks; move ahead with the newer yellows (Harvest Splendor, Golden Sunshine-choice, expensive) Except in the frigidwinter states, try an unusual groundcover, Sarcococca hookeriana humilis, an evergreen so lovely you can forgive its name.



Fourth weekend

North and east: Transplanting begins in earnest: outdoors, with bare rooted fruit trees and most leafless shade trees in small sizes; indoors, with first "pricking off" of seedlings of such early starters as petunia, stock, cabbage. . . . Sowing begins or continues for most vegetables and flowers listed as hardy on the packet. Snapdragon but not zinnia, larkspur but not marigold, lettuce but not beans, for example.

South and southwest: Balled and burlapped trees and shrubs (or those in containers) are all safely moved now. Admonition number one: avoid setting plants more than an inch deeper in new location than they grew in the old. Use hoe handle or long stake laid across hole and root-ball as depth gauge. Plant not on soft cushion but on firm layer of enriched soil. Form rain catching saucer above roots after filling hole.... Prune azaleas and camellias that need shaping or restraint—after flowering but before new green growth really starts.... All vegetables can be safely planted within the next fortnight.

California: Start all summer bulbs at will: gladiolus, tuberous begonias, tigridias and the rest—especially the rest. Add one you have never grown before: tulbaghia, perhaps?

Northwest: Primroses are at hand. Clean up; get the slug bait ready; prepare for gold at the beginning of the rainbow.

Use window beauty to bring a view indoors!

Andersen Windowalls



Andersen Gliding Windows of wood frame a view. Donald L. Grieb, A. I. A., Milwaukee, architect.

Yes, you create window beauty and charm with Andersen WINDOWALLS. But, more than that, you also build in extra comfort. That's because WINDOWALLS like these Andersen Gliding Windows open easily, yet close to form a positive, weathertight barrier. Andersen's exclusive pressure-locking system forces sash against tension weatherstrip to seal out drafts, dust, moisture.

Both frame and sash are made of insulating wood, warm to the eye and to the touch . . . and protected against decay and insect damage with a toxic, chemical preservative to insure a lifetime of satisfactory service. Your architect, builder or lumber dealer will gladly help you choose Andersen WINDOWALLS for your home. Or send the coupon to Andersen.

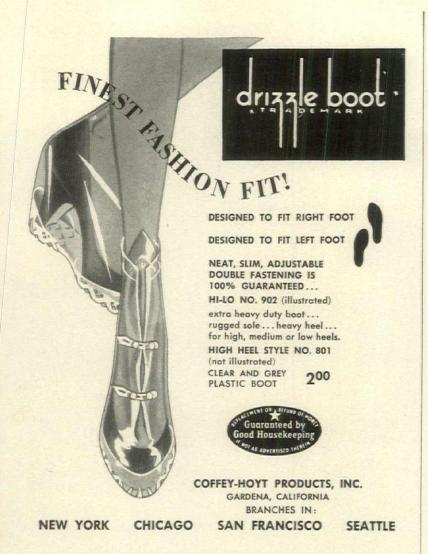
Easy to operate! Andersen Gliding Window Units have smoothly operating hardware, slide easily on their plastic tracks to open wide to cooling breezes...close tight for protection against rain, dust and drafts.

Easy to clean! Gliding Window sash are easy to lift out for cleaning, painting, or changing storm panels. No need to climb ladders. No stretching or straining. Even the large "picture window" sizes lift out in a jiffy!





HC-37





PARIS LETTER (Continued from page 50)

picture, copper pots, carved wooden bowls or real antique kitchen instruments of charming design brought down from the garret and treated as ornaments. If this evolution has been the same as in America, it has been swifter, all compressed within eight years, and the process has been distinguished by bright attractive French touches.

Several brands of dishwashers are offered by French manufacturers, but so far have created no furore. This may be because most French women who have enough money to buy a dishwashing machine also have a servant, and the utility of substituting machinery for hired muscle doesn't seem obvious.

The laundry machine, however, is the new star in sales. Steam laundries have never enjoved much favor, and wash is done at home or by women who work in their own kitchens and turn out a superb job for several clients. (One wonders how in such cramped quarters.) Some of these home laundresses are buying washing machines on the installment plan, but they still rely on their wizardry with the iron.

Moreover, the washing machine has started a new commerce: the laverie automatique. An enterprising man will rent a small shop or empty garage, install five or six washing machines and turn out laundry for an average price of 350 francs (a dollar) per 12 pounds. The electric iron, the vacuum cleaner, the mixer have become as familiar in French bourgeois homes as in America and are rapidly penetrating the humbler levels.

Prepared foodstuffs are at the beginning of a new era. It is amusing to recall that up to the war neither gelatin nor baking powder

could be found in France. If you wanted an aspic, you cooked a calf's foot for three hours. If you were making a cake, you broke in the whites of several eggs. There is still a slight prejudice against canned foods, excepting peas, asparagus, and sardines, but as canning has become more standardized, the prejudice seems to be lessening. Two companies make excellent dehydrated soups. (A fish soup introduced last year at the Salon des Arts Ménagers has made a big hit.)

Frozen vegetables do not exist. A few years ago one concern tried to open up a market in France, but it was a complete failure, perhaps because it was not backed by a strong advertising or educational campaign. It is likely that frozen and canned vegetables always will be of less interest in France than in America; the mild climate, the shorter distances permit really fresh vegetables to appear on the Paris market in every month of the year. Naturally you don't find all fresh vegetables at all times, but there is always a delicious choice.

Up to now the French male has resisted all efforts to lure him into the kitchen and boasts that he has never washed a dish in his life. Nor has he, in the past, been much of a handyman. But in 1956 the Salon des Arts Ménagers introduced a do-it-yourself section so successful that space for this blister and boils division has been greatly enlarged this year.

Beginning February 28, a million Parisians will jostle through the Grand Palais, admiring, sampling, inquiring, buying for a better home. In a country somewhat shaken by political and economic events, it is an unexpected and very comforting phenomenon.

END

MODERN HOUSE (Continued from page 75)

Building Data

FOUNDATION: Concrete. EXTERIOR WALLS: Pennsylvania iron spot brick -Hanley Co. ROOF: 5-ply built-up roofing with tar and gravel finish-Barrett Division, Allied Chemical & Dye Corp. INSULATION: Accordion folded aluminum insulation-Infra Insulation Inc. poors: Interior, 13/8" flush plywood-Morgan Woodwork. Exterior, glass paneled. GARAGE DOORS: Flush surface, overhead type-Overhead Door Corp. GLASS IN EXTERIOR WALLS: 1/4" polished plate-Pittsburgh Plate Glass Co. FIRE-PLACE: Pennsylvania iron spot brick facing-Hanley Co. INTERIOR WALLS: Plaster and teak paneled walls. CEIL-INGS: Plaster in all rooms. FLOORS: Entrance hall, living room, dining, music

and library; Sicilian travertine. All other rooms, "Flexachrome" vinyl tile -The Flintkote Co. EXTERIOR PAINTS AND STAINS: Gray wood trim. LIGHTING FIXTURES: Kliegl Brothers, General Lighting Co., and Edison Price, HEAT-ING SYSTEM: Oil fired, radiant warm air. Clay tile ducts installed under concrete slab. BATHROOM PLUMBING FIX-TURES: W. A. Case & Son Mfg. Co. and American Radiator and Standard Sanitary Corp. KITCHEN EQUIPMENT: Cabinets-St. Charles Mfg. Co. Dishwasher -The Hobart Mfg. Co. LAUNDRY EQUIP-MENT: Washing machine and dryer-RCA-Whirlpool Corp. ARCHITECT AND LANDSCAPING: Philip Johnson. CON-TRACTOR: Emanuel Holm.

GEORGIAN HOUSE (Continued from page 71)

Building Data

FOUNDATION: Concrete. Cement by Lone Star Cement Corp. EXTERIOR WALLS: Used handmade colonial brick. ROOF: Slate-Buckingham Virginia Slate Company. INSULATION: 4" batt insulation in all exterior and interior walls-Owens-Corning Fiberglas Corp. "Alfol" Reflective aluminum insulation under all rafters in attic space-Borg-Warner International Corp. poors: Exterior doors made of white pine. Interior doors in living room, mahogany. Other interior doors, white pine, designed by architect and manufactured by R. E. Richardson & Sons, Inc. GARAGE DOORS: Sectional wood doors-Overhead Door Corp. windows: Wood double hung windows designed by the architect—Snow Lumber Co. GLASS: Pittsburgh Plate Glass Co. FIREPLACES: Dampers—H. W. Covert Co. Ash dumps—The Majestic Co., Inc. Inter-IOR WALLS: Playroom in basement, old pine boarding. All other rooms, plaster over metal lath. Plaster-U. S. Gypsum Co. Lath-Wheeling Corrugating Co. CEILINGS: Dining room, acoustical plaster; playroom, acoustical tile— U. S. Gypsum Co. All other ceilings, plaster-U.S. - Gypsum Co. FLOORS: Basement, kitchen and breakfast-

pantry, rubber tile-U.S. Rubber Company. Dining room, wide plank flooring -Parkay, Inc. Entrance hall and stair hall Vermont gray and Alabama white marble. Living room, imported oak laid in parquet pattern. Remainder of house, oak strip flooring-Peerless Flooring Co. Exterior entrance platforms-Indiana Limestone Co. Terrace paving-J. G. Robinson Co. HARDWARE: Ostrander & Eshleman Inc. IRONWORK: Wrought iron railings for interior stairs and exterior entrances-J. D. Wilkins Co. EXTERIOR PAINTS AND STAINS: Devoe & Reynolds Co. INTERIOR PAINTS AND STAINS: National Lead Co. and Devoe & Reynolds Co. Inc. HEATING SYSTEM: Oil fired warm air. Furnace: The H. B. Smith Co. Inc. Controls: Minneapolis-Honeywell Regulator Co. Water heater: Taco Heaters Inc. AIR CONDITIONING SYSTEM: Carrier Corp. BATHROOM PLUMBING FIXTURES: Crane Co. KITCHEN PLUMBING FIXTURES: Elkay Mfg. Co. KITCHEN EQUIPMENT: Cabinets and countertops-Town and Country Kitchens, Inc. Dishwasher, Range, Refrigerator, Freezer-General Electric Co. ARCHITECT: Mott B. Schmidt. INTERIOR DECORATOR: Otto Zenke. CONTRACTOR: George W. Kane.

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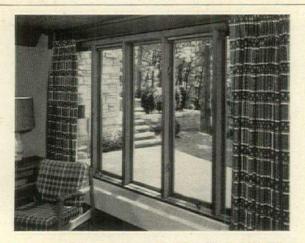
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SHOPPING INFORMATION

All prices are approximate

The white look

Page 57:

Chair, Italian Provincial from Salerno Group. Shaw Manufacturing Co.

Campaign chest, white lacquered walnut; 38" x 19" x 22¼", \$198. At Bloomingdale's, New York, N. Y.

Sectional table, mosaic top, brass legs, \$310. At Luberto Design, 931 Third Ave., New York, N. Y.

Rug, "Rajah," Spunvis rayon, diamond pattern; 4' x 6', \$32.50. Needletuft. Floor lamp, shade, \$33.50. At Bonniers, 605 Madison Ave., New York, N. Y.

Urns, white porcelain, \$150 a pair; turquoise cup and saucer, \$1.60; ash tray, \$10.50. At Lord & Taylor, New York. Fabric on wall, 54" linen Greek key design, \$9 a yard. Patterson Fabrics, through decorators.

Page 58:

Sofa designed by Paul McCobb for Linear Group, \$431; chair by Widdicomb, \$349; walnut bench by Richbilt, \$54.50; pewter horn lamp, \$74.50; white llama rug, \$479; window shade fabric, \$13.95 a yard. At Bloomingdale's, New York, N. Y.

Page 59, top, left:

Home of Mr. and Mrs. Gardner Cowles.

Right:

Apartment of Mr. and Mrs. James Boles.

Curtain fabric, "Savona" sheer, rayon, silk and Fortisan, \$3.95 a yard. Textured fabric on sofa, \$5.95 a yard; on

chair, \$7.95 a yard. Cohama.

Queen Anne chairs, fruitwood painted white; table, fruitwood base, marble-ized top, 45" x 55". Baker Furniture. Cocktail table, glass top, gilded Baroque base, \$630; white English Shelley plate, \$36; white French porcelain cup and saucer, \$21. At Doris Dessauer, 228 East 51st Street, New York, N. Y. Mortar and pestle, white French faience, \$27. At Accessories & Design, 112 East 55th St., New York, N. Y.

Green malachite box, \$350. At the Piazza, 40 East 51st St., New York, N. Y. Round glass dish, \$20. At Bonniers, 605 Madison Ave., New York, N. Y.

Lamp, white ironstone, paper shade, \$60. At Norman Perry, Inc., Plymouth, New Hampshire.

Carpet, "Paradise," natural white cut pile all wool, \$21.50 a square yard. Bigelow-Sanford Carpet Co.

Bottom, left:

Apartment of Mr. and Mrs. Edward D. Bodman.

Right.

Home of Mr. and Mrs. W. P. F. Brawner. Miller & Steiner, architects.

Page 60:

Flatware: "Benjamin Franklin" dinner knife, \$9, dinner fork, \$10; luncheon fork, \$9, cream soup spoon, \$7.25. "Silver Flutes" salt and pepper shakers, \$17.50 a pair. Towle.

Dinner plate, "Snowflake," \$75 a dozen; cream soup, \$105 a dozen. Stuart crystal "Cardinal" goblet, \$84 a dozen; claret wine glass, \$81 a dozen. Worcester Royal Porcelain Co.

Tablecloth, Swiss muslin tambour embroidered, 70" x 108", \$69.50. Ottavia. At Lord & Taylor.

Sectional centerpiece, Baccarat "Swirl," \$50; Baccarat two-branch candelabra, \$95 each. At Saks' Guest & Gift Shop, Fifth Ave. & 49th St., New York, N. Y. Napkins, white Irish linen, 22" x 22", \$1.29 each. Irish Linen Guild.

Candles, box of 4, \$1. Will & Baumer. Chairs, walnut Louis XV; sideboard, custom-made Contemporary French. Jacques Bodart, through decorators.

Page 62, top:

Home of Mr. and Mrs. Francis Martin Jr.

Bottom, right:

Fabric, for bedspread, on walls, "Grille," 54" wide, \$13.50 a yard; "Daleport" carpet, \$29.50 a square yard; accent rug, 3' x 10', \$169; "Continental" headboard, cherry and caning, \$172; night stands, \$119 each; campaign chests painted white, \$196 each; upholstered chair, \$155; white lamp, shade, \$94.50. At Bloomingdale's, New York, N. Y.

Rugs

Page 81:

"Flaire" all wool Wilton carpet; 12' and 15' widths, \$24.95 a square yard. Archibald Holmes & Sons. Photographed at the Brevoort Apts.

Page 82, top, left:

Apartment of Mr. and Mrs. Bertram J. Lampert.

"Wunda Loom" deep pile cotton carpet; preshrunk; \$14.95 a square yard. Wunda Weve Carpet Co.

Right:

Decorator, Henriette Granville, of Bloomingdale's, New York.

Wool rug, 4' x 6', handmade, \$140; grass cloth wallpaper, \$9.75 a roll; cocktail table, marble top, \$170; campaign chest, walnut, \$396; fabric on screen, \$16.50 a yard; silk shantung curtain fabric, \$6.75 a yard; book shelf, \$386; bronze horse, \$850. At Bloomingdale's, New York, N. Y.

Bottom, left:

Apartment of Mr. Raymond Loewy. Wool rugs custom-made by Edward Fields, through decorators.

Right:

"Knotted Folkweave" carpet, made of tuftwoven Acrilan, \$10.95 a square yard. Firth Industries.

Desk, 3 drawers; mahogany, "Faded Heirloom" finish; 40" x 20"; matching side chair. Kittinger Co.

Upholstery fabric on chair seat, 54" white cotton and rayon jacquard weave. Cohama.

Brass column lamp, linen shade, \$75. Hansen Lamps, 978 First Ave., New York.

Page 83, top, left:

Apartment of Mr. William Duff.

Oval rug, carved wool from "Desert Collection," \$27.50 a square yard. Karastan.

Right:

Apartment of Mr. and Mrs. Fred Bernard

Carpet custom-made by Edward Fields, through decorators.

Bottom, left:

Apartment of Mr. Luther Travis.

"Colored Panels," all cotton rug, Mondrian design, 6' x 9', \$99.95. Needletuft Rug Mills.

Home of Mr. and Mrs. L. B. Chastain. Wool chenille rug custom-made by Mohawk Carpet Mills.

Apartment of Mr. James Beasley Simpson.

Rug custom-made by Edward Fields, through decorators.

Page 85, top, left:

Home of Mr. and Mrs. Lewis Mac-Naughton.

Rug custom-made by Rugcrofters.

American Indian rug, Alfred I. Barton Collection, Southwest American Textiles, Lowe Art Gallery, University of

Bottom, right:

Apartment of Mr. and Mrs. S. I. New-

"Night Flowers," deep wool pile carpet, 6' x 9', \$167.50. Karastan.

Bottom, left:

Apartment of Mr. William Duff,

"Nordic Largo" wool rug, white pile on beige; handmade, hand-knotted; 9' x 12', \$576. F. Schumacher & Co., through decorators.

Page 86, lejt:
"Kasta," blend of Avisco and nylon, tufted design; 6' x 9', \$72.50; 9' x 12', \$179.50. Barwick Mills.

Right:

"Fairway," wool; 27", 12' and 15' widths, \$12.95 a square yard. C. H. Masland & Sons.

Page 87, top, left:
"Kaleidescope," wool; 9' and 12' widths, \$15.95 a square yard. James Lees & Sons.

"Morning Dew," from Finlandia Group, All wool, Mitin mothproofed; 9' and 12' widths, \$12.50 a square yard. Roxbury Carpet Co., Whittall Division.

Bottom, left:

"Regimental," broad striped loop texture, Staylux carpet rayon yarn; 12' width; \$8.50 a square yard. Bigelow-Sanford Carpet Co.

"Pinnacle," cut pile tufted rayon; 9', 12', 15' widths, \$9.50 a square yard. Magee Carpet Co.

Pages 88, 89:

1. "Winter Tree," 5' x 8'6", hand-woven. At Bonniers, 605 Madison Ave., New

2. "Pine Tree," 6' x 9'. George Tanier, through decorators.

3. Moroccan rug, black and white, 6'9" x 9'2"; 3" pile. Mauretania Fabrics, through decorators.

4. Mexican rug, at Tae Phoenix, 1514 Wisconsin Ave. N.W., Washington 7,

5. Colombian rug, 5'6" x 8'6". At Doria Shops, 40 East 54th St., New York, N.Y.

6. "Ducar," Indian rug, 6' x 9'. At Lord & Taylor, New York, N. Y.
7. "Alphabet," 5'8" x 7'6". George Tan-

ier, through decorators.

8. Israeli rug from Beersheba, 3'6" x 6'4". Mauretania Fabrics, through dec-

9. "Park at Night," woven by Suomen Kasitvon Ystayat; 72" x 48". At Georg Jensen, 667 Fifth Ave., New York,

10. Wells Modern runner, 22" x 72". F. Schumacher & Co., through decorators. 11. Haitian rug, 5' x 16'. Jack Lenor Larsen, through decorators.

12. "Equinox," 6' x 4'. At Grace Borgenicht Gallery, 1018 Madison Avenue, New York, N. Y.

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NEW ENGLAND HOUSE (Continued from page 67)

Building Data

FOUNDATION: Concrete block-Massachusetts Cement Block Co. Cement for mortar and poured concrete-North American Cement Corp. Stone facing, granite-H. E. Fletcher Co. EXTERIOR WALLS: Clapboard siding. ROOF: Red cedar shake shingles. INSULATION: Mineral wool batts in walls. 4" loose-fill mineral wool in ceilings. Rigid insulation around perimeter of floor slab. All "Gold Bond"-National insulation, Gypsum Co. Doors: Steel casement doors-Hope's Windows, Inc. Wood flush doors-Roddis Plywood & Door Co. Paneled and special wood doors-Naumkeag Lumber Co. GARAGE DOORS: Custom made, windows: Steel casement—Hope's Windows, Inc. GLASS: 1/4" plate-Pittsburgh Plate Glass Co. FIREPLACES: Living room, marble trim -Colonial Marble Co. Study, slate trim -Colonial Marble Co. For both fireplaces, soapstone backings and steel dampers by Donley Bros. Co. Flues, terra cotta. INTERIOR WALLS: Study fireplace wall and bedroom hall, wood shiplap siding. Baths, ceramic tile-Cambridge Tile Mfg. Co. All other rooms, plaster on gypsum lath-National Gypsum Co. CEILINGS: Plaster on perforated gypsum lath-National Gypsum Co. FLOORS: Entrance hall-Colonial Marble Co. Study and bedrooms, oak strip flooring. Living room and dining room, oak block flooring-

D. L. Fair Lumber Co. Kitchen and baths, vinyl tile-American Biltrite Rubber Co. HARDWARE: Finish hardware-W. C. Vaughan Co. Locks-Lockwood Hardware Mfg. Cor Miscellaneous hardware-The Stanley Works. EXTERIOR PAINTS AND STAINS: Gray clapboards, white trim, stained oak entrance doors-Pratt & Lambert, Inc. INTERIOR PAINTS AND STAINS: White trim, oyster-gray walls-Pratt & Lambert, Inc. LIGHTING FIXTURES: Recessed ceiling lights-Kirlin Co. Outside brackets-Simes Co. HEATING SYSTEM: Oil fired, radiant hot water system. Boiler-American Radiator and Standard Sanitary Corp. Controls-Minneapolis-Honeywell Regulator Corp. Water heater-Bradford Electric. BATHROOM PLUMBING FIXTURES: Crane Co. and American Radiator and Standard Corp. KITCHEN PLUMBING EQUIPMENT: American Radiator and Standard Sanitary Corp. KITCHEN EQUIPMENT: Cabinets-Custom made. Countertops, "Formica" -The Formica Co. Dishwasher-The Hobart Mfg. Co. Food waste disposer-Westinghouse Electric Corp. Cooking top and oven-Thermador Electrical Mfg. Co. Fan-Trade-Wind Motorfans Inc. LAUNDRY EQUIPMENT: Combination washing machine and dryer—Bendix Corp. Architect: George W. W. Brewster. Landscape architect: Stanley Underhill. CONTRACTOR: W. A. Berry & Son.



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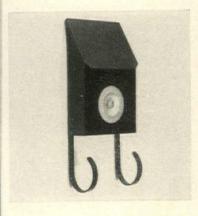
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SHOPPING

You may order all merchandise shown in Shopping Around (editorially and in advertisements) by writing directly to the shops. Enclose check or money



For the nursery set: cunning place mats designed like a pussy cat or a puppy dog. We show the pussy here. Note the Lucite tag attached to the kitten's collar. It comes marked with a young one's name. Mat is made of heavy gauge plastic decorated with a full color design. 13" x 17". \$1.29 each. Ppd. Damar, 741 Damar Bldg., Elizabeth, N. J.



Three-in-one box for your entrance door: the handsome mail box shown here. Made of iron finished in weather resistant black lacquer, it has sturdy arms to hold magazines and newspapers, a capacious weather proof box for mail, a polished brass thermometer to tell the temperature. 16" x 7". \$5.95 ppd. Cortley Gifts, 305 East 83rd St., N. Y.



Old fashioned charm.

The cut glass "sundae" dish which was the pride of the Ice Cream Parlor is being reproduced again. Here we show one made from a seventy year old mold. Footed and graceful in design, it is perfect to use for your dessert service. It will display to advantage your fruit compote, your pudding. \$1.50 ea. Ppd. Red Oaks, Prairie View, Ill.



Treasure trove will not be hard to locate if you own the map shown here. This 44" x 28" chart of the United States shows 400 locations of lost treasures: forgotten mines, buried loot, sunken ships. Plan your vacation to include some of these locations. If you find the treasure, it is yours! \$.50 ppd. for one map. Walter Drake, HG, Colorado Springs, Col.

with Ann McLaughlin

order, as few of them handle c.o.d.'s. You may return for refund any item not personalized if you return it promptly by insured mail and in an unused condition.

A country kitchen could be the place for the mail rack shown here. Made of solid pine finished in honey tone, it is fitted with a half-round fruit bowl. The family will be pleased with this decorative accent. Over-all size: 12" wide x 19" long x 5" deep. \$11.95 postpaid. Order from Greenbaum Brothers, 101 Washington, Paterson, New Jersey.



The shining hours are the ones marked by a sundial so of course you could not depend on it to make a commuter's train. However, it is a decorative garden accessory everyone loves. Shown is one made of cast aluminum finished in black. The numerals are polished, silver-color aluminum. 10" in diam. \$5.95 ppd. Cape Cod Cupola, N. Dartmouth, Mass.



will cherish the pair of champagne glasses shown here. Made of fine crystal, each glass is decorated

The bride and groom

with hand-etched entwined hearts and Cupid's arrow. Each hollow stem is tied with white satin ribbon decorated with lilies-of-thevalley. Sentimental old marrieds will love a set. \$6.50 ppd. Susan Smith, Carpentersville, Illinois.



Staffordshire China is eagerly collected. Shown here is a pair of dogs made from the original, two-hundred-year-old molds. The coloring is traditional: cream body decorated with a yellow collar and chain, with charcoal markings. You will be delighted with the size of these dogs: 10" x 4". \$9.95 plus 75c the pair. Here's How, 27 E. 22nd St., New York 10.





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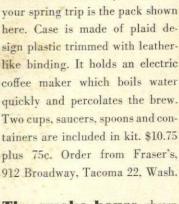


Manufactured by us of high grade glove tanned leather. Suitable for sports or dress. Handle of double thickness with zipper closing. Colors: Navy, Red, Beige or Cream. Size, 15½ x 11" wide with 2½" bellows. Price \$8.90 postpaid, includes 10% Luggage Tax.

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The smoke house shown here is designed to hold a carton of your favorite cigarettes, not your fat hams and sides of bacon. It is designed like the old fashioned smoke house of California redwood rubbed to a smooth finish. Use it to hold either king or standard size cartons. 13" high. \$2.98 plus 25c. Foster House, HG, 430 South Jefferson, Peoria, Ill.



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slip-cover your flower pots with lace-like jackets. We show here a set of covers made of flexible polyethylene which are designed to fit both 4" and 5" flower pots. Easy to clean (soap and water does it), the covers button neatly to put on or take off. Coler: white only. \$1 ppd. for three. Glasscraft Department HG, 920 Chicago Avenue, Evanston, Ill.



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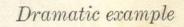
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Chanticleer hooks to hold so many things: the brass or antique copper ones shown here. For example, the large one (4" x 3") will hold a plant bracket, a wall clock, a mirror. The small one (3" x 23/4") will hold a copper skillet, a pipkin, a clip board. \$1 for two small hooks or one large one. Ppd. Vernon, 156 HG, Fourth Ave., Mt. Vernon, N. Y.

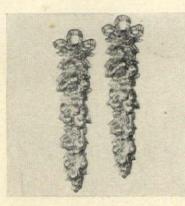
Decorative panels for a wall, for a door, for a head board: the beautifully modeled fruit panels shown here. Cast in a high impact resin base composition, the panels are finished in a lustrous gold color. Try using them on either side of a wall clock to achieve a well balanced effect. A pair is \$3.95 ppd. Down's, 816 University, Evanston, Illinois.

Pottery pots from Puerto Rico make fine oven-to-table ware. The decorative ones shown here come in three sizes: individual (\$1.75 each); one quart size (\$6.95 each); two quart size (\$9.95 each). Colors: turquoise, ovster or a combination of terra cotta and black. Ppd. Order from Puerto Rican Pottery Company, HG3, 520 Fifth Ave., New York.

Collectors will welcome the zany salt and pepper set shown here. Designed like benevolent owls, the set is made of high glaze ceramic decorated in North American owl colors: tan, brown and taupe. Mortarboards are black, horn rim glasses are set with fake "diamonds." \$1 ppd. the pair. Order from Helen Gallagher, HG3, 413 Fulton St., Peoria, III.

A bold accent for a pretty wrist: the gold-plated king size charm bracelet. The dangles include a Leprechaun, a clover, a French coin, a heart, a set of bells, a horse hoof, a hammer, and the numeral 13. All are attached to a handsome links chain, all are plated in 14K gold. \$3.95 ppd. Tax included. Mansfield House, 3 Coenties Slip, N. Y.













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SHOPPING







Redolent of spring: the tulip jewelry shown here. You can almost smell the astringent odor of the red and yellow tulips, of the pale green leaves. Made in Austria, this jewelry is fashioned of gold-plated bronze, hand painted. \$1.75 for the pin; \$1.75 for earrings. \$3 the set. Ppd. Fed. tax incl. Order from Mary Mae, 29 Murdock Court, Brooklyn, N. Y.

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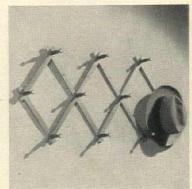


HOME BUILDING PLAN SERVICE Studio E, 2454 N. E. Sandy Blvd., Portland 12, Ore.

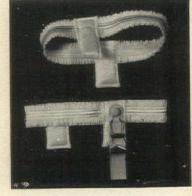
Hats off to this hat rack! It welcomes coats and jackets, too. Accordion-like, it expands to a generous 40". The frame is made of pine finished in honey tone; pegs are finished in ebony; rubber tips are white. This is the space saver which you can hang in many places: foyer, bedroom, closet, \$4.95 plus 35c. Lowy's, 260H 116th St., Rockaway Park, N. Y.

After-bath luxury: the terry cloth Mopper. Slip into the voluminous folds of this spanking white robe after a refreshing tub or shower if you want to enjoy blissful comfort. Made in one size (it fits both men and women) it has a large pocket, a wrap-around belt, raglan sleeves, tassle tie at neck. \$6.95 plus 30c. Woodmere Mills, Box 167, Bennington, Vt.

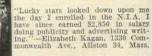
A barefoot girl will welcome "Garteze." It is a pretty and practical device designed for you to use when you wear a girdle but no stockings. The set of foam rubber round garters are fitted with foam rubber tabs onto which you anchor your girdle garters. This is a boon for summer. \$1 ppd. for 1 pr. Bradlee Products, Dept. HG3, 550 Fifth Ave., New York.







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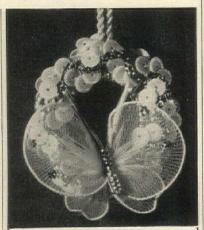
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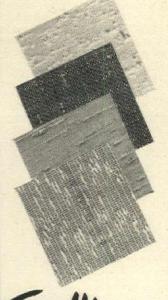
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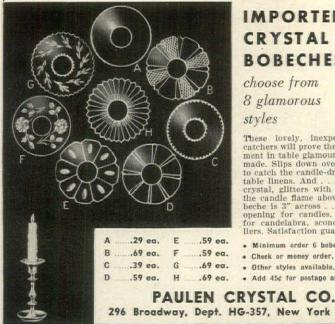
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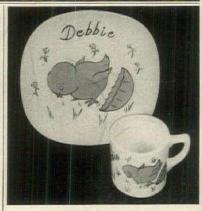


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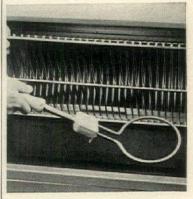
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SHOPPING

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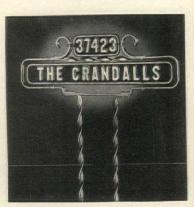
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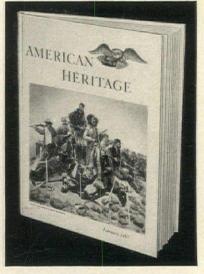
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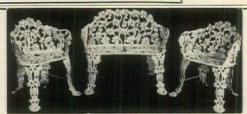
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A beguiling pair of china dishes are the Norwegian plates shown here. The white background has a faint blue tint which sets off the deep blue design of the two happy bicyclists, the decorative border. Use these for wall decoration, for ash trays, for candy dishes. Each is 5" square. \$1.95 ppd. for one; \$3.50 for two. Taylor, HG3, Wayne 2, Penn.

Eagle in flight. This exquisitely modeled bird is made of cast aluminum finished in flat black paint. Generous in size (18" x 18" over-all), it is the perfect ornament to hang on a paneled wall, on a brick or masonry terrace. We saw one above a fireplace in a man's study. The effect was handsome. \$12.50 ppd. Hagerstrom Metalcraft, Wheeling, Ill.

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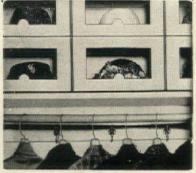
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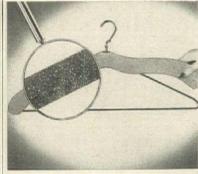
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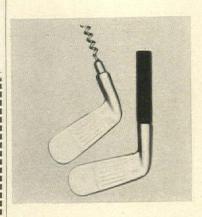
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SHOPPING







Exquisite wood is used to make the hors d'œuvre server shown here. Hand-carved by artists, the server can be ordered in African rosewood, in Siamese teak or in European walnut. Smoothly polished, it has a perforated surface designed to hold toothpicks speared into delicious morsels of cocktail fare. 15" x 4". \$5.95 ppd. Scandicrafts, Ardsley, New York.

The putter head shown here will lead a double life in the well appointed office. Made of chrome finished metal fitted with a black shaft, it is the ideal paper weight for the golfer. When the shaft is removed your tycoon will have an excellent corkscrew to use on special bottles, 5" x 31/2". \$2 ppd. From Lowy's, 260H 116th St., Rockaway Park, New York.

The tea towel you will enjoy using two ways is the fine linen one shown here. The offwhite background is decorated with herb designs in soft multicolor, with instructions for their use in black print. Use a towel for wall decoration (a dowel comes with it) or use it to dry your best crystal. Standard size. \$1 ppd. Edith Chapman, Nyack, N. Y.



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ALSTO CO., Dept. HG-3, 4007 Detroit Ave., Cleveland 13, Ohio.

Amethyst glass is highly prized and not easy to find. We show here a pair of footed compotes made with amethyst bowls (51/2" in diameter) fitted to clear white crystal pedestals. Over-all height 31/2". These charming pieces are perfect to use on the sideboard, a serving table, a lamp table. \$5 the pair plus 25c. From Page & Biddle, Haverford, Pa.

The Holy Season of Lent, this year, starts on March 6th. To make your Lenten meals more appealing we show this Majolica tureen. Beautifully finished in a high glaze, the tureen is hand decorated in natural color. Use it for savory chowders and fish stews. 15" x 7", it holds 6 pints. \$11.95 complete with ladle. Jenifer, HG, Great Barrington, Mass.

Buy of the season: the three-piece cast iron set of garden furniture shown here. One settee (37" x 28") and two chairs (each 28" x 12") are modestly priced at only \$52.50 either unfinished or finished in white. Finished in pastel pink, blue or green the set will cost \$57.50 ppd. Order from Tennessee Fabricating, Grimes St., Memphis, Tennessee.

WISE OLD OWLS make amusing hearth decoration. The cast-iron pair shown here is finished in

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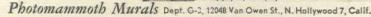
Van Dyke Oil Portraits, Ltd. Dept. R1, 165 W. 46 St., New York, N. Y.

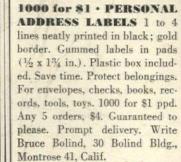
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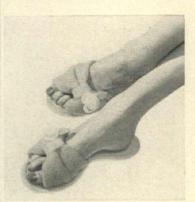


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Walk on a cloud or walk around your bedroom, dressing room or both in the foam scuffs shown here and you will have the same delightful experience. Light as a feather, these slippers can be washed in the machine or in the hand basin. All pastel colors and white. Small, medium and large sizes. \$1 ppd. the pair. Jolan, HG3, Fostertown, Newburgh, N. Y.

"Jewel basket" is the fitting name given to the crystal chandelier shown here. It is a brilliant and faceted jewel made of hand-cut and hand-polished crystals. It will add beauty to any room in which it is hung. Over-all size: 15" high x 8" in diameter. \$29.50. Express collect. Order from Paulen Crystal Co., Dept. HG3, 296 Broadway, New York 7.

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Cowichan squaws in British Columbia make sweaters like the one shown here. They shear the wool, hand-roll the yarn, handknit the sweaters. Unbleached white wool is used for the main part, natural brown and black wool for the designs. These are treasured by sportsmen and women. \$39.50 ppd. Norm Thompson. 1311 NW 21st, Portland, Ore.



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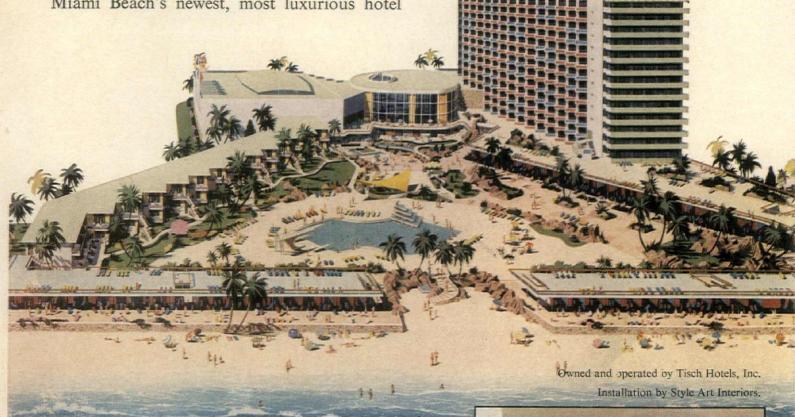
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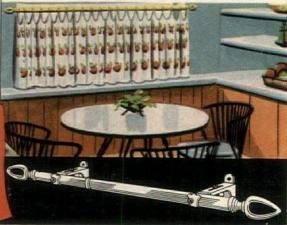
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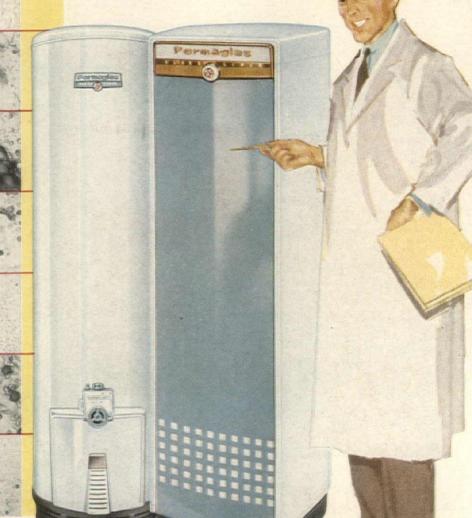
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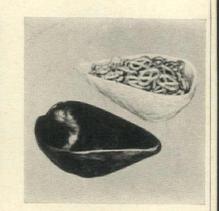
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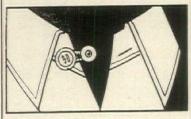
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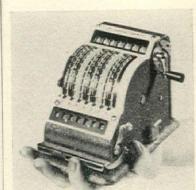


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Hobi Dept. G-37, Flushing 52, New York

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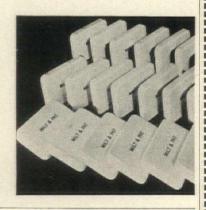
1957 to 1981 is the scope of the calendar attached to this key chain. About the size of a silver dollar, the calendar has a goldplated dial marked in black, You can make dates with accuracy for the next twenty-four years. It is a fun gift most men will enjoy. And it is modestly priced at only \$1 ppd. \$5 for six. Sunset House, 81 Sunset Bldg., Hollywood 46, Cal.

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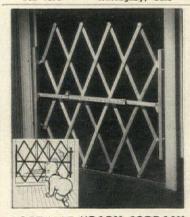
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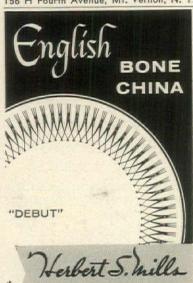
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SHOPPING

Almost canine is the stuffed dog shown here. It walks, turns its head, flashes its eyes. It does these things by means of a control box which is fitted with two standard-size flashlight batteries. A yard-long insulated cord connects the box and dog. Frame is steel covered with black and white plush. 7" x 3" x 6". \$2.75 ppd. Hobi, Flushing 52, New York.

A small fur which you could wear throughout the spring is the elegant cape made of broadtail processed lamb. We show it here in all its lovely detail. Available in black only, it is about 14" long at center back. You will find it flattering, too, as a draft dodger for dressy summer evenings. \$69.50 postpaid. Fed. tax incl. Harold Rubin, 52 E. 56th St., N.Y.

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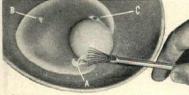
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The vegetable shapes of the serving dishes shown here are delightful. When you serve delectable long vegetables like asparagus, broccoli, whole carrots, leeks or braised celery you will be pleased that you ordered these dishes. 12" long. Available in three shapes: celery, carrot and eggplant. Natural colors. \$1.29 ppd. each, Elron, 225 W. Erie, Chicago.

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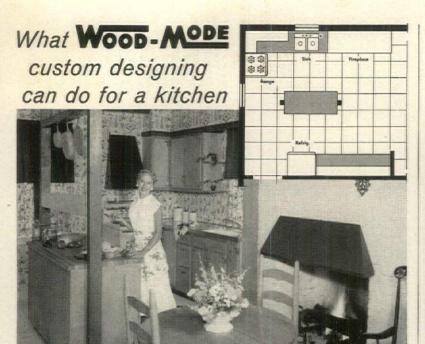
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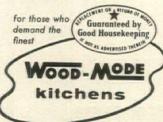


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This formal house has a large basement playroom



TV rolls out of closet. Room has hi-fi, record player and radio (built in near game table), movie projector and screen, pingpong table. Guests of teen-age sons use long sofa beds.

GRACEFULLY GEORGIAN (Continued from page 71)

are the fruits of this traditional design



Flagstone terrace is important part of this southern house. Living room has direct access to porch, other rooms reach the terrace (it runs length of house) through center hall doorway.



Upstairs floor plan shows four bedrooms and bath for family of five. Master suite has a large dressing room which doubles as sitting room. Storage areas and a sewing room occupy the second floor of kitchen wing. Small stair leads to an attic.

for teen-age parties and family hobbies



Game table and chairs are set permanently in a corner of the room; portable refrigerator, with bar top, moves on rollers. Walls are pink brick and knotty pine; ceilings of acoustic tile.







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See how Light for Living brings to life the refreshing colors, warm woods of this kitchen. And what a difference the matched fixtures make. They're properly chosen, scientifically placed to make the dining area more inviting, the butcher block more useful. And household plants are a welcome addition because they look so luxuriant under the new lighting.

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WINES OF BORDEAUX

PART II

By James A. Beard

As we pointed out last month, admirers of the wines of Bordeaux tend to become single-minded, not to say opinionated, and their pronouncements may confuse the uninitiated. There are literally thousands of vineyards in the Bordeaux region. How can the inexperienced American shopper tell one bottling from another? The French have "rated" many of the wines in a way that helps the shopper once he becomes familiar with the rating plan. Here is the system:

About 100 years ago the vineyards of the Médoc and Sauternes and one vineyard in Graves—Château Haut-Brion—were classified according to quality. The classifications are called "growths". Each wine from a classified château in Médoc or Sauternes carries on its label the words premier cru (first growth) or second cru (second growth), and so on to the fifth growth.

This classification is a general guide to quality, but only general. In the last century some château wines have improved considerably. So it is not unusual to find a really good claret listed as a fourth or fifth growth. Knowing the exceptions in the system is what makes shopping for these wines interesting.

The phrase "château bottled" is used to mean that the wine was made from the grapes of a particular vineyard and that the production and bottling were supervised by the vineyard owner or his cellar master. All great Bordeaux wines are château bottled, and their labels say "Mis en bouteilles au Château."

Now for a survey of Bordeaux wines, district by district, with shopping suggestions:

MÉDOC

This district stretches north of the city of Bordeaux on the west bank of the Gironde River. The wines are the famous reds: brilliant, delicate, flowery. Regional Médocs are often labeled with the commune name: Macau, Margaux, Saint-Julien, and Saint-Estéphe. From a good shipper such a wine can be excellent.

Three of the Médoc châteaux were listed as first growths in 1855. Margaux, the oldest in the area, slipped in quality some years ago but has now regained its former greatness. A Margaux of a fine vintage is once again a prize possession.

Château Lafite and Château Latour, the other two first growths of Médoc, are definitely great clarets. Any of these three wines will be expensive. The annual production of all three châteaux could not exceed 40,000 bottles, hardly enough to wet the tongues of all claret lovers.

Among second growth vine-yards of Médoc are several that are particularly outstanding. Château Mouton-Rothschild, owned by the Rothschild family for generations, produces truly great wine. It is located next to Château Lafite and Château Latour, and presumably the soil is very similar. A fine second growth near Margaux is Château Lascombes. A few years ago, under the leadership of the wine expert and importer Alexis Lichine, a group of Americans bought Lascombes. Since then, through Lichine's supervision, the wine has steadily improved until it is now exceptional. Lichine also heads a group that owns a fourth growth vineyard producing a delightful wine: Château Prieuré-Lichine.

Other second growths worth looking for are Château Léoville-Las-Cases, Château Léoville-Poyferré, Château Pichon-Longueville, Château Gruaud-Larose and Cos d'Estournel.

Among third growths, certainly Château Palmer, Château Calon-Ségur and Château Boyd-Cantenac are excellent. I have sometimes found Château d'Issan and Château Kirwan to be very good.

Interestingly enough, there are some famous names among the fourth growths. For example, Château Beychevelle is sometimes remarkable. M. Achille-Fould, the owner of this lovely château, gives great attention and care to the production of his wines. Château Talbot and Château Branaire-Ducru are excellent in good years.

Among fifth growth wines are two that are delightful at their best: Château Lynch-Bages and Château Cantemerle. M. Dubos of Cantemerle keeps very careful

(Continued on next page)





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WINES OF BORDEAUX (Continued)

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ST. EMILION

This district east of the city of Bordeaux is on a high plateau above the River Dordogne. The town itself is old, with an ancient moat and the ruins of an old church and hospital built in the Middle Ages. On the rocky plateau are old quarries, some now used as wine cellars.

The reds of St. Emilion are headier and earthier than those of the Médoc, and they usually lack the lustre and subtlety. But they suffer only by direct comparison with their great neighbors. On their own they are wonderful.

Wine drinkers argue over which is the best wine from St. Emilion. Some vote for Château Ausone, others for Château Cheval-Blanc. Both are considered first growths, although no wine from this region is officially classified. I feel that Château Cheval-Blanc is consistently outstanding, unquestionably one of the great wines of France.

Other excellent vineyards in the district are Château Canon, Château Figeac, Château Pavie and Château Ripeau. Last winter I tasted no fewer than 12 different vintages at a dinner at Château Ripeau, a memorable experience.

POMEROL

This small section near St. Emilion boasts two fine vineyards. Château Pétrus produces outstanding wine in good years. Château La Conseillante, which borders on St. Emilion's famous vineyard, Cheval-Blanc, is excellent.

GRAVES

This district surrounds the city of Bordeaux and is the home of the original claret beloved so long ago by the English. Its great wine is Château Haut-Brion, probably the most widely known of red wines, and among the costliest. Its reputation is of long duration. It was praised by the 16th century English poet Dryden and by Daniel Defoe, author of Robinson Crusoe. The great diarist Samuel Pepys made entries in his notes concerning "Ho Bryon". When the wines of the Médoc and Sauternes were classified 100 vears ago, Château Haut-Brion was included as a first growth, although being a Graves it was really not eligible. It is a very great

wine, good even in poor years.

It is this same château that produces Château Haut-Brion Blanc. According to a popular anecdote, Haut-Brion Blanc originated because the château owner wanted a sweet dessert wine for himself and sent for vines to Sauternes, the area famed for rich dessert wines. But when the grapes grew in the soil of Haut-Brion, they did not produce a dessert wine. The result was a dry table wine. It has delicate bouquet and delicious smoothness. It is rare and hard to find, but should you come upon a bottle, buy it. Be sure you drink it young.

About a dozen vineyards in this area include the words "Haut-Brion" in their names. Château La Mission-Haut-Brion is an excellent red wine. A fine red comes from Château Pape-Clément, founded by the same Pope who was responsible for the fame of Châteauneuf-du-Pape in the Rhone valley.

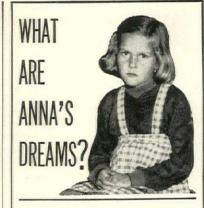
Other fine reds are labeled Domaine de Chevalier and Château Carbonnieux. One of my favorite recollections is a pre-lunch wine tasting at Château Carbonnieux. We had a selection of vintages of the white wines served with a platter of fresh oysters, and this was followed by the fine vintages of red wines served with thin slices of buttered bread topped with peeled fresh walnuts-a perfect complement.

When I was in my teens, I thought a good bottle of white Graves was the finest choice one could make among white wines. I know better now. Aside from the unexpected Château Haut-Brion-Blanc white Graves wines are too sweet to be served with meals. Even Château Olivier, which many people regard as "dryish", is too sweet for my taste. The rest of the whites from this district lack the richness and body to be good dessert wines, but can be pleasant when chilled and served with fruit on a hot midafternoon.

SAUTERNES AND BARSAC

This district to the south of the city of Bordeaux boasts Château d'Yquem, a vineyard of highest reputation. It is considered by many wine authorities (including Frank Schoonmaker) to be the most famous vineyard of all. Here the Marquis de Lur Saluces produces a rich, heavy dessert wine so sought after that it commands unbelievably high prices.

(Continued)



Little Anna dreams of that faroff day when she will live in a real house-play in her own garden-have enough to eat and

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WINES OF BORDEAUX (Continued)

If you are a sweet wine fancier, this is your choice.

The wine is made with the greatest care. The grapes are allowed to reach the dead-ripe stage and begin to shrivel. At this point they are almost pure sugar. Bacteria form on the skin a fungus the French call "noble rot". The grapes are then harvested, not in bunches, but one by one, the pickers snipping off only those that are properly matured. Of course, the wine has a high sugar and high alcoholic content. It takes a long time to mature and is very long-lived.

Besides Château d'Yquem, which has a special rating of first great growth, other fine whites produced by first growth vineyards are Château Guiraud, Château Haut-Peyraguey and Château de Suduiraut.

The best known names of the Barsac area are Château Climens and Château Coutet.

Some people chill these sweet white wines until they are icy cold and serve them as aperitifs with caviar and smoked fish. Frankly, this is a combination I do not enjoy. Most definitely they should not be served with a main course. To me they are dessert wines, and should be served only as such.

BUYING BORDEAUX

Because fine Bordeaux wines take so long to mature, you may find it difficult to buy ones that are ready to drink. The young wines are usually bought up before they have developed. Some are stored, but I fear others are drunk by thirsty people who can't wait to let them reach their peak. If you have proper storage space in a cool spot with even temperature the year round, by all means buy young Bordeaux and keep them until they are mature. If you must buy for immediate use, ask your wine merchant for suggestions. Regionals and wines from lesser châteaux often mature sooner, and in certain recent years all wines of the region are fast maturing.

CARE OF BORDEAUX WINES

If you are buying a fine claret, do not jiggle it home from the wine shop, yank out the cork and drink it down. With this treatment, no great red Bordeaux can display its real character. A mature red wine from this region needs time to rest before it is drunk. Plan ahead and have the wine in your home at least a day or so before you serve it. Keep the bottle on its side and do not jiggle

or shake it when you uncork it. Treat it gently. Uncork it and let it "breathe" at room temperature for an hour or two before serving. If you are serving a truly old Bordeaux, you may find it has developed some sediment. In this case, decanting the wine is wise. Uncork it very gently, and pour it slowly into the decanter, holding the bottle between yourself and the light so that you can watch the sediment slipping toward the neck. As soon as the deposit appears at the neck of the bottle, stop decanting. Discard the cloudy wine in the bottom of the bottle, or use it in the stew pot. The job of decanting is easier if you stand the bottle upright for a few hours first, allowing the sediment to settle at the bottom.

Fast maturing clarets and regionals do not need such treatment. Simply let them come to room temperature, uncork them in advance and let them "breathe."

The dry white Château Haut-Brion Blanc should be treated like any other dry table wine. Chill it slightly and uncork just before serving. Other white Graves, as I suggested above, can be chilled and served with fresh fruit.

SERVING CLARET

Don't waste great clarets on very rich or highly seasoned dishes. These wines have finesse and should be given a chance to display their fine points. Certainly they go perfectly with all red meats and with excellent cheeses. They are the traditional wines to serve with game, and I can think of no more delicious combination of flavors. For true elegance, may I suggest tenderloin of venison grilled to the rare stage, wild rice and a Château Latour of a fine vintage.

HERE ARE SOME SUGGESTIONS ON VINTAGES:

1937: If you can find clarets of this year that have been properly cared for, they should be outstanding. This vintage was slow to mature and will be long-lived. The sweet white dessert wines are great.

1945: This was a very great year, slow to mature, long-lived. Some have not yet reached their prime. Regionals are ready to drink if there are any left in the shops. This was a great year for Sauternes.

1947: Oustanding reds. Even lesser châteaux and regionals are unbelievably excellent. These wines matured more rapidly than (Continued on next page)



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WINES (Continued)

the 45's and are ready to drink right now. Whites are also outstanding, but the dryer whites have passed their prime.

1948: Quite good reds drinkable now. The whites are not as good but are sound wines.

1949: Definitely excellent, though the lesser growths are not outstanding. The greats are not yet ready to drink, but regionals and wines from lesser châteaux, can be used at once. The dry whites are past their prime, but the Sauternes are fine.

1950: A year of light, fast maturing wines. Already at peak.

1952: A great year. The best are not ready, but buy them now and put them aside to mature. Some regionals can be drunk now.

1953: An outstanding year. Not yet ready but will probably mature rapidly. Buy these wines and store them.

In general, regionals or lesser château wines of a great year are excellent buys. In poor years, the great château wines may often be good and the price will be down.

Note for travelers: Many châteaux in Bordeaux welcome visitors. If you are touring through the area, be sure to inquire.

FORMALITY

(Continued from page 56)

the manners that have been bred of our crusade for casual living.

In November, for example, the Wall Street Journal reported that department store executives have been growing increasingly concerned about the way their sales personnel, to use their phrase, treat customers. It is not just that all sales girls call all customers "dearie;" they don't even notice that the customer is there.

Then in Connecticut, just a few months ago, the principal of a school asked parents not to send their children to school in blue jeans and leather jackets, the uniform identified with juvenile delinquents. He had designated a day a week when the boys and girls should come to school neatly dressed, and on those days they behaved so much better than usual, it seemed worth making every day of the week more formal. There were only a few parents who weren't delighted.

Last spring the late Woman's Home Companion devoted a large section of an issue to a "Modern (Continued)

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Book of Good Manners" by Frances Benton. "With this transition from more formal to more casual living," Miss Benton wrote, "many of us today find ourselves uneasy in the face of the contrast between the old rules and what now seems necessary common sense." Miss Benton provided some rules of her own.

The publishers of a recent book of etiquette sold out the first printing of 20,000 copies within two weeks after publication and "went back to press in a hurry for 10,000 more copies."

These may be public straws in a rising wind of dissatisfaction with the manners of informality. but they reflect, I believe, a growing private uneasiness. Some of this uneasiness we can discount on the grounds that a great many people have always been worried about the manners of democracy. A little more than a century ago Alexis de Tocqueville wrote: "Nothing is more prejudicial to democracy than its outward forms of behavior; many men would willingly endure its vices who cannot support its manners." But when he said this the American experiment was still new and the nation had not come of age. We can discount part of our concern for another reason. In periods of prosperity people worry more about manners (perhaps because they are worse) than in periods of depression. Parents fretted with more than usual bitterness about the younger generation in the prosperous '20s; they worried less about them in the low days of the 1930s when they were worrying about themselves. Now in the 1950s there is alarm once more.

We might, it seems to me, profit by trying to place the blame for the current sad state of manners (if, of course, you agree that the current state is sad) and to speculate about what is likely to come of it.

For one thing, we have got precisely the kinds of manners we asked for, certainly no better and probably no worse. We created a vacuum of manners, in the old sense, and a new kind of manners rushed in to fill the emptiness. Circumstances over which we had little control were partly responsible for the vacuum. The decline of domestic service which, as I have mentioned, precludes a return to the old formality changed the pattern of family life for many families. It made meals, which had once been family festivals at fixed hours, into relaxed feeding-times, and table manners, if not forgotten, were relegated to a position of minor concern. That is not to say that people became sloppy; it is merely to suggest that when

family rituals were discarded many conventions of manners went with them by default. It was the young who didn't know that anything had happened-anything, that is, that made their generation different from their parents' generation-and we didn't think to tell them. We expected them to know what to do as if by osmosis or racial memory.

But there is another aspect of this vacuum that is more important. Our theories of education changed from an insistence on discipline to what the educationists were pleased to call the "childcentered curriculum." The child's right to express himself became more important than whether or not he was possible to live with. Fearful lest we dampen the creative urge, we failed to dampen almost any urge that was self-assertive. The popular parental attitude was, to use a pedagogue's word, "permissive," and many parents, afraid that they might injure their children's burgeoning powers of creativeness, abrogated their parental authority and dumped it in the unwilling laps of the schools. The generation that had fought hard in the 1920s for its freedom from the old formality had achieved it, and their children inherited the freedom without the solid base of training from which their parents had revolted. The cushion of casualness on which the children were brought up was a shifting and uncertain thing, comfortable in some respects but lumpy, too.

Essentially the difficulty was, as I have said, that we had jettisoned the old conventions of formality and we had not decided what should replace them. We lapsed comfortably into a relaxed way of entertaining, of family life, of casual social intercourse. We encouraged our children to call our friends by their first names, and then wondered why the children didn't get up when their elders came into the room. We asked for intimacy, and then wondered what had happened to the old manifestations of respect. The young like conventions, usually, because they like to know what to do to avoid a sense of awkwardness, a feeling of not knowing quite what to do or what is expected of them. They want to know the rules, exactly as they want to know not only the rules of baseball but its etiquette and its conventional mannerisms and its rituals. Baseball is a social situation in which they can learn to feel completely at home because there is a code-both written and unwritten, but completely understood-that covers every contingency. It is a



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(Continued)

code that shelters inadequacy from embarrassment and keeps brilliance and temperament within social bounds

The fact is, as I said at the outset, that we are due for a revolt in manners, and the revolt is coming, as one would expect, from the young, from the very ones whom we think of as least mannerly. It is they, I believe, who will teach their children manners as we have not taught ours; the trend is already headed in that direction.

Let me demonstrate what I mean. When there are no conventions (or the old conventions have been allowed to become relaxed and their edges fuzzy), the young will make up conventions of their own. They will formalize their own behavior, and it may be in a way that makes their elders squirm. Possibly the most astonishing change in social formality that has taken place in the last decade or so is the convention of "going steady." Emily Post in her most recent book of etiquette says: "There is no proper equivalent for the phrase because according to etiquette the situation does not exist; no man is given the exclusive right to be devoted to any girl unless engaged to her." Mrs. Post, I am afraid, is denying the existence of a convention that has become accepted as quite proper etiquette by a very large and very important segment of our population. It has, like it or not, become part of a new kind of formality in the relationships of the young which they have evolved out of a need for security—in a social sense. It is a pattern to which they can belong, a tribal rite to which they can conform. Going steady has its own rules, its own "privileges and immunities," its own standards of behavior, even, in some communities, its own conventions of dress. Boys and girls who are going steady will wear the same kinds of sneakers and exchange identification bracelets; they will dress alike in shorts and shirts of the same materials; a girl will wear one earring to demonstrate that she is attached to one boy. The custom of "pinning" a girl (that is, when a young man gives her his fraternity pin) has been formalized in many colleges into a ritual scarcely less formal than the announcement of an engagement.

To many people of my generation all this seems to deny the pleasure of promiscuity that we associate with youth, the business of falling in and out of love, of taking one girl to a movie this evening, and another to a dance to-

(Continued on next page)



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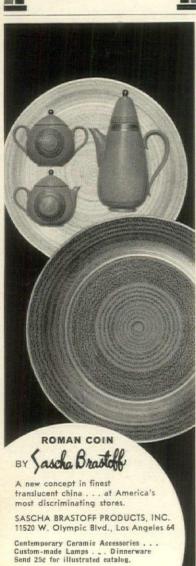


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NEW FORMALITY (Continued)

morrow. To the young there is something almost immoral about this sort of promiscuity, something sloppy and informal.

There is also a revolt in manners brewing in the kitchen. More and more women are bored with food out of the freezer and out of cans, and have taken to competing with one another in the preparation of elaborate dishes that require exotic condiments, days of marinating, long searches for ingredients and hours of prayerful cooking. We may not be headed back to the formal dinner party with 12 courses but we do seem, in many suburban communities especially, headed towards culinary refinements which are surrounded with rituals. It may in some cases put the emphasis on "peasant" kinds of cookery, but there is nothing slap-dash about it, and if the effect may be casual it is most studiedly so.

There is also a rebellion against modern home design. Last autumn, you may remember, the Federal Housing Administration invited 103 "full-time homemakers" to Washington to discuss what they wanted in a house. The things they wanted most were not labor-saving gadgets or the con-venience of being all on one floor; they wanted space. They want isolation from the noises of the children. They want rooms to which the doors can be closed. No open planning. They want to avoid hugger-mugger. Even this is a hint that they are tired of a way of living that is over-casual, which often means everyone all over evervone else.

But more important than changing attitudes toward food and housing is a very far-reaching shift in what is happening to the social structure of America. We have long been on our way to becoming a one-class nation; we are now almost there. That is not to say that there are not those who are better educated, or better heeled, or better able to lead than others, but in the process of leveling the classes of America we have not yet managed to decide what the manners of such a society should be. There remain traces of noblesse oblige which seem an

anachronism, and there are traces of elbowing on the part of those who for the first time feel that they are as good as anybody and unnecessarily overstate their case.

But for the sake of selfprotection we are feeling our way toward some sort of formality that is acceptable to and consistent with a one-class society.

"Going steady" is part of youth's attempt to stabilize manners in a society from which their elders removed the restraint of chaperones and conventions of deportment. The young executive families, on the other hand, find that there are rules to govern them in their behavior which are laid down by the corporations for which they work. Management levels have taken the place of social levels in dictating some conventions of what is and what is not acceptable. The emergence of mass-produced suburbs in which everyone makes about the same amount of money but out of which the ambitious hope to emerge into somewhat more expensive suburbs establishes its conventions of manners; more and more in these suburbs as people seek to retain their identity and to avoid being precisely like their neighbors. fences of formality arise to protect privacy and self-respect. People can live in close quarters, whether in offices or housing developments or family groups, in rich suburbs or in cities, and not be at each other's throats only when there are conventions that protect them. The kinds of formality that we are likely to see emerge in this new revolt of manners will be, one hopes, the formality of individual dignity, of personal restraint, of calm beneath the skin which gives each man and woman a sense of the importance of others as well as of himself.

If our hopes are realized this will not be the old formality of aloofness, of ritual and rigidity. of youth apart from age; it will be the formality of democratic selfrespect, the manners of a people so sure of its national freedom that it will respect the freedom of every individual in it. Which is, after all, the primary function of manners in any society. END

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SEATED DINNER

(Continued from page 61)

her regular staff with one extra person who will open the door, mix drinks and attend to minor details while the resident cook and maid concentrate on the meal. Organization is her formula for a successful evening. She discusses the menu with the cook at least four days beforehand. (It might include a hot seafood appetizer, Rock Cornish hens, salad and vegetables, strawberry soufflé or chocolate roll, with wines from the cellar.) This forehandedness allows time to try out a new dish or hunt for the right ingredients. Mrs. Carver likes table settings that are in keeping with her traditional house and furniture. She uses a white damask or lace cloth and a formal centerpiece of fruit or flowers to play up her traditional china and old vermeil serving pieces. The day before the party she buys flowers in bud so they will be in bloom the next day. With three floors, serving can be spaced out pleasantly: cocktails in the thirdfloor library, dinner in the secondfloor dining room and coffee in the adjoining salon. Bridge or conversation in the library concludes the evening.

TUCSON. Mrs. Lincoln Johnson's dinner parties are an example of the individual pattern of entertaining that is evolving in the Western states. Her dining room, like many today, is part of the living room, occupying an ell overlooking the patio. Mrs. Johnson likes to improvise different table arrangements, and to stimulate conversation often uses an unusual object collected abroad. At a recent dinner, with an uneven number of guests, she pushed the rectangular dining table up to the window wall, so the floodlit patio was a backdrop. The host sat at the end of the table, she at one side, farthest from him. Instead of a tablecloth, she covered the table with an Indian sari with tiny mirrors embroidered into the design. She used tall brass candlesticks from Bangkok, a centerpiece of citrus fruit arranged in the Siamese fashion like a tall pyramid and Siamese dancing figures in a file down the table. Antique blue-and-red patterned plates from the Far East were mixed with blue Portuguese wine glasses and plain crystal. With only one maid to help out, Mrs. Johnson always plans meals that take a minimum of serving. Salad is often served on chilled plates as a first course. Western style. A French casserole such as chicken en cocotte elim-(Continued)

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(Continued)

inates the need for a vegetable dish. Dry white wine is served throughout the meal. A simple dessert, a crystal bowl of chilled sliced oranges with the zest of the orange peel shredded over them, is made more interesting with a dash of Grand Marnier which guests add themselves. Coffee is usually served in the patio unless the weather turns cold.

BRYN MAWR. Plate-balancing buf-

fets are anathema to Mrs. Livingston Biddle Jr. Although formal entertaining in the country (the Biddles live in an old Pennsylvania farm house) takes more forethought and effort than in town, she prefers seated dinners. Even her simple Sunday-night suppers are sit-down affairs which she can handle unaided by serving sliced baked ham, cheese soufflés, green salad and an easy dessert. Her dinners are mostly for 10, the largest number she can comfortably accommodate at her table. She usually invites six couples, knowing that domestic crises in the country may cut down numbers at the last minute. She often makes plans as far as a month ahead, first checking to make sure her regular butler-by-the-hour (he has a daytime job in Philadelphia. buttles to order in the evening) will be free. If she is without a maid, the butler's wife helps with the serving. The morning of the party, Mrs. Biddle fixes as much of the meal as she can and lays out the china, silver, glasses and linens. The butler, who arrives between four and five, arranges the table, sets up the bar and makes the canapés. Her table setting is usually simple: white cloth, silver candlesticks and a flower centerpiece. Mrs. Biddle has found that three courses are the most two people can be expected to handle, and she plans a menu that will need no last minute attention. In the game season, she likes to serve pheasant or wild duck which her husband has shot, preceded by oysters on the halfshell (these can be ordered specially and picked up at the local market before it closes) or canned bouillon doctored with flavorings. Wild rice and a seasonal vegetable or green salad are served with the birds, followed by a ripe Camembert cheese. She likes to elaborate on basically simple desserts. Coffee ice cream, frozen in a mold, is unmolded on a silver platter and garnished with cocoa-flavored whipped cream and slivered almonds-a job that looks like the work of hours but actually takes a few minutes.

VENTURA. Mrs. Robert M. Sheridan, who has the Californian's (Continued on page 170)



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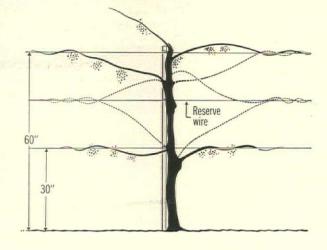
TWO YEARS' GRAPES ON THE LINE

Three wires on your grape fence will keep new shoots from interfering with the current crop

The four-arm system of training grape vines has long been the accepted method for home gardens. With this method each vine is pruned annually to retain four two-year-old canes that can be tied in a double T pattern along horizontal wires 30" and 60" high (see diagram) to bear fruit during the ensuing season. But one great problem in the growing season is what to do with the young developing canes which must also be encouraged, since they are to bear fruit the following year. By season's end, even the best tended vines are likely to be a jungle of two-year-old canes holding heavy fruit clusters and first-year growth well covered with foliage but incapable of bearing fruit. A simple amendment to the basic method provides for an extra supporting wire midway between the upper and lower horizontal wires. On this center reserve wire the most promising young canes are trained. Next year, when the upper and lower arms have borne and been pruned off, these reserve shoots will take their place. This effective separation of bearing canes and still unfruitful juvenile shoots helps the gardener tend both his potential fruit crop and his actual one of the current season to best advantage.



Double-wire system for garden grapes is augmented by stretching third wire between them to carry young branches which will produce next year's fruit. Photograph shows vines in the Albert Burrages' Ipswich, Mass., garden as grapes form on upper and lower wires. Diagram shows how young canes (dotted lines) are kept out of the way.



CLIMBING ROSES (Continued from page 92)

2. Large flowered climbers available prior to 1920 usually flowered only in June. Some of vigorous and rapid growth, like Dr. Van Fleet, were and are hardy in any climate. Others, especially those whose inheritance shows the strong influence of warm-climate roses, may be suitable only for frost-free regions. Use them on strong trellises against buildings, on pergolas and arbors. At best most of the really rampant climbers bloom only intermittently after spring. A climber has just so much energy; if it runs to great size, it may skimp on flowering.

3. Climbing hybrid tea roses are, for the most part, merely climbing sports or mutations of bush roses. They occur naturally (growers watch for them) and may differ considerably one from another. Most climbing hybrid teas have larger blossoms and more vivid colors than the bush forms from which they sprang. That means that the climbing hybrid teas offer the largest flowers and the best range of colors the entire world of roses affords. They also bloom with less constancy than the original bushes, and are almost invariably less resistant to cold winters, even with protection. Their growth is moderate, the canes ranging from 6 to 10 ft. in length. They flower on both new and previous season's branches, ("new and old wood" is the phrase) and have the same general characteristics as their originals.

4. Climbing floribundas are to the modern large-flowered cluster bush type what climbing hybrid teas are to bush hybrid teas; they show comparable behavior patterns. Climbing floribundas are likely to bloom more dependably through the season and, for the first few years at least, they require less care to make a prodigal show of color.

5. Everblooming climbers are not, of course, everblooming, but the best and newest of them will show flowers the season through, a fine first burst, variable scattering through summer, and a handsome resurgence in the fall. They are all hardier than most climbing forms of the teas, hybrid teas, floribundas and polyanthas. Some are nearly as vigorous as even such doughty June blooming climbers as Paul's Scarlet. Dr. Van Fleet, and Tausendschön. They possess, as a group, healthy foliage of good color and substance with marked resistance to blackspot and mildew. The color range, though not so extensive as in the two preceding groups, is improving all the time. Golden Showers, new this year, is one of the few good vellow climbers in existence. As do all continuousblooming roses, this class produces flowers first on preceding year's wood, then on shoots made as the season progresses. (See pruning diagram, page 93.)

6. Climbing pillar roses represent a distinction rather than a real difference when compared with other climbers. They are moderate in growth, and display their flowers to best advantage when they are trained to posts. Their architectural value in a garden design would be hard to over-

There are other types of climbing roses, more or less distinct, in lineage if nothing else. from those just reviewed. Most, and the best, were introduced into gardens 30 or more years ago. But whatever the type, climbing roses will produce to their full capacities only if they are planted carefully, in a rich, well prepared soil; if they never lack for deeply penetrating water; if they are fertilized regularly but sparingly (two or three times before midsummer); if they are pruned according to the dictates of their habit of growth; if they are protected from winter exposure that would limit their performance. Pruning need not be a burdensome chore. But if pruning is not understood and practiced with some regularity, even the most reliable varieties eventually will become so unsightly or unproductive that complete cutting back of the whole plant may prove the only recourse. The three diagrams on pages 92 and 93 illustrate the principles and practice for sensible pruning.

The less versatility you demand of a single variety the better your results are likely to be. If you have a protected spot, plant a variety that, while short on winter hardiness, is long on some other attribute-extra vigor, fine color, large blossoms. (Sometimes a bushel of earth mounded around the base of a fine climbing hybrid tea in the autumn will save enough root and stem to start new growth after a killing winter.) Don't force a modest grower with extra fertilizer. So far from gaining vigor, it may die and surely will sacrifice flowers for vegetative growth, Similarly, avoid training the giants to 6 foot posts. Too much pruning will be required.

All climbing roses take two or three years, sometimes more, to hit their stride. But they are long lived plants. Pay the reasonable price a good plant costs and grow it as though it were going to die tomorrow. You will rejoice in its beauty for years to come.



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GARDENER'S READING

Between fall and spring comes a brief period when the dedicated gardener may stop running and read. There are two principal kinds of gardening books: the reading books and the instructive books. Of the first kind, timed by their publishers with an eve to the armchair trade, two seem pre-eminent this season. Nan Fairbrother's Men and Gardens (Alfred A. Knopf, \$5) is the archetype of reading books, since it is a shimmering fabrication of quotations (verbatim and in spirit) and interpretations (both witty and intelligent) of and about gardeners and gardening. Conceivably it could be read at a sitting, but at risk of mental dyspepsia. Taken in smaller doses after meals and before retiring, it is entirely a delight. Best of all, perhaps, is that it appears to have considerable attraction for contemplative nongardeners. Similarly, but without the overtones of colossal erudition struck by Miss Fairbrother's book, Barbara Webster's The Green Year (W. W. Norton and Co., \$3.75) will charm spectator gardeners as well as those who have no reservation at all about gardening. It is a perceptive report of a year spent in the country. More is involved here than simply not living in town. The author and her husband, an artist, dedicated this special kind of sabbatical interlude to the prosecution, if that is not too ungentle a word, of living in the country, to reading, talking, thinking; to tending the garden; to riding horseback across rolling countryside with dog at heel. In a sense it is a nature book; additionally it is a garden book; above all it is a warm expression of the joy to be found in the large and small aspects of rural living.

Two books have a foot in both camps, if the figure is permissible. Thomas D. Church's Gardens are for People (Reinhold Publishing Co., \$10) and The Art of Home Landscaping by Garrett Eckbo (F. W. Dodge Corp., \$5.95) are both contemplative volumes and informative, too. The authors, who work chiefly on the West Coast, are landscape architects of note and accomplishment. Mr. Church's book is largely pictorial. Mr. Eckbo depends on a clear if somewhat heavy exposition to transmit his ideas to the reader, with pictures to clinch the arguments. Both men have a great deal to say about the relationship of landscaping and gardening to living today; few can say it better.

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A Guide to Home Landscaping by Donald J. Bushev (McGraw-Hill Book Co., \$4.95) is the most aptly named book of the year. It is well organized, clearly and competently written. It is full of information of the sort that may be removed from its context and used in a hundred ways about the home grounds. Guide of a different sort is Treasury of American Gardens by James M. Fitch and F. F. Rockwell (Harper and Bros., \$12.50). This is a guide-book to fine gardens rather than a guide to landscaping. The approach is historical; the pictures are many and beautiful (250 are in color); the text is based on much knowledge of the basic subject, which is landscape design in relation to architecture, and is written in a simple, readable style.

An outstanding work in an uncrowded field is Henry Teuscher's Window-Box Gardening (Macmillan Co., \$4.50). For several years the author, Curator of the Montreal Botanical Garden, has been striving to make his home town window-box conscious, and this work, obviously, is a product of his enthusiasm. The only current book on the subject, it is practical, completely dependable. It does credit for the first time to a phase of gardening too often sung but unhonored. For the greenhouse devotee, the most readable and, since the Chabot greenhouse books, one of the most pleasantly informative is Greenhouse Gardening Around the Year by Marion Dulles (Macmillan Co., \$3.75). An amateur in both theory and practice, the author is a devoted gardener and a skilled plantswoman. More inclusive, certainly more copiously illustrated, also more didactic in tone, The Complete Book of Greenhouse Gardening (Ronald Press, \$6.50) stands as perhaps the best current reference book on greenhouse gardening for the amateur. Henry and Rebecca Northen have assembled a vast quantity of useful information, arranged it intelligently and indexed it with care. Somewhere between the two (more new books on gardening under glass have appeared in the last six months than in the preceding six years) falls Gardening in a Small Greenhouse (Van Nostrand, \$4.95) by Mary Noble and J. L. Merkel. The authorship involves a partnership of plant enthusiast and professional plantsman. The result is usefully informative, especially in the field of exotics, and topical; many recent products and practices are

reviewed. Like the Northens' book, however, this one is less selective than Mrs. Dulles', less useful to the beginner who seeks informed guidance rather than a broad range or alternatives among which to make a random choice.

Among books published earlier, The Complete Book of Annuals by F. F. Rockwell & Ester C. Grayson (The American Garden Guild and Doubleday & Co., \$5,95) is unique in that it tells much of its story through pictures taken by Mr. Rockwel³ especially for it. Here the planting, culture and uses of annuals are carefully explained with special emphasis on the ten leaders; 170 others are listed with full descriptions and cultural notes. Line drawings of the life cycle of certain plants and frost maps for the entire United States are included. This book will be useful to the experienced gardener

as well as the beginner. Garden Design Illustrated by John A. and Carol L. Grant (University of Washington Press, \$5,75) is a graphic study of the elements of good garden design. The illustrations add visual point to the text. This is an excellent book for both the student of landscape architecture and the gardener who simply wishes to work out a plan himself.

How to Landscape Your Own Home by Robert S. Malkin (Harper & Brothers, \$4.95) is another very practical guide for the homeowner who wishes to do his own landscaping. It contains step-bystep instruction on making a plan and carrying it out. Hundreds of ideas are illustrated with sketches by the author. Trees, shrubs and vines are listed according to use in the appendix. The guide to materials and labor is helpful. END

BOOKSHELF (Continued from page 21)

skillful and perceptive, rarely have penetrated to the essence of the West, and the younger crops of western writers always have fled its crudities. In the '20s and '30s they embraced the bohemianism of Chicago or Greenwich Village; today they take shelter on the campuses of state universities and feed on the anemic blood of professors of "creative writing."

Aside from the meager trickle of early settlers' memoirs, the West seemed to interest none but ponderous scholars (Francis Parkman excepted) and cheap journalists until Owen Wister came along with The Virginian. It is the fashion among intellectuals to decry Wister nowadays, but he set the tone of all writing about the West. Though he sensed a good bit of the wistful humor and the bouncy irreverence that characterize Mr. Davis' books, the writers who followed him either did not grasp this quality or preferred the glossy legend of the superhuman cowboy. That the cowboy on his home range was a more colorful figure than the indefatigable ploughman, no reasonable person will deny, but the real interest lay in him as a human being. This escaped generations of western writers, notably the most successful, commercially, of all-Zane Grey.

Grey was the prime example of our assertion that easterners rarely, if ever, manage to seize the essence of the West. He loved the Old West and spent much time in it. Yet never did he master the nuance of language, and his depiction of cowboy character was childishly absurd. The least that might have been expected of him was that he be accurate in describing the tools of his characters since he dwelt on them lovingly; he was a miserable failure even in that rudimentary test. (Grey gunmen flourished "long, black Colts," but the Colt company of that period did not make "black" guns.) Hordes of imitators succeeded Grey (if "succeeded" can be applied to a man whose posthumous writings run to millions of words), and their imitators invented the movie horse opera. A wholly false image of the Old West was enthroned.

In late years a valiant few among serious novelists have undertaken the smashing of the false idol. Conrad Richter's Sea of Grass and A. B. Guthrie's The Big Sky were notable among these efforts. Guthrie now has undertaken a trilogy of which we have one volume, These Thousand Hills (Houghton Mifflin, \$3.95). Such books are good as efforts to dig into the surface and find the reality behind the myth, but they still are following inherited patterns. It is the unique virtue of Mr. Davis' novels that he began at the core and has tunneled outward. It gives his art an immediate, living quality that sets it apart.



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WORLD OF ART (Continued from page 35)

looks tame to us today (in the same show were Cassatt's Mother and Child and a Ryder landscape the jury overlooked), this may well be because painters of the two decades after Redfield tried, like himself, to inject some vitality into a disintegrating impressionism, and repetition made the whole approach seem banal.

When the jury in 1915 bypassed Eakin's Concert Singer, today accounted one of America's greatest pictures, to award its first prize to a modest portrait by Weir, remember that Eakins, for all his searching characterization of the young woman in her lustrous satin gown, represented a throw-back to the old masters, and the eminent painters as jurors weren't having

The moral of the Corcoran exhibition is that time still offers the best possible perspective for judging a work of art; that, as the gospels remind us, "many are called, but few are chosen," and, most important of all, that none of us-art world professionals or the general public-ought to be too positive about what we think will live in art.

Item three proving our original thesis is a variation of the mountain-to-Mahomet idea represented by the Morgan Library collection tour. Only this time the movement is reversed. For a quarter century or more New York museums and galleries have sent out their choicest treasures on loan exhibitions to museums, universities and galleries around the country to give the provinces an opportunity to see art of the caliber available to New Yorkers.

The provinces indeed! Many museums over the country, it appears now, have quietly been building up collections of art that, if smaller, are second in quality to none in the great metropolitan centers. New Yorkers, the directors of these museums have discovered, are so eager to see the works they will pay for the privilege. The money they pay can be used to buy more top works of art for the regional museums. Last month the Minneapolis Art Institute sent many of its finest objects to New York for display in the Knoedler Galleries. They ranged from Oriental sculpture of the period before Christ, and paintings and sculpture executed by old masters like El Greco and Rembrandt, to work by such great figures of the more recent past as Van Gogh, Gauguin and Matisse.

The Minneapolis show was by no means the first such event. A year earlier the Baltimore Museum had sent up to New York its world-famous collection of French 20th century paintings assembled by Baltimore's celebrated Cone sisters in their years of residence in Paris and their close personal friendship with Picasso and other leaders of the modern art movement. Smith and Oberlin Colleges also have permitted New Yorkers to see a sampling of their first-rate permanent collections.

The outcome has been a very curious one, and one more proof of our thesis about the changing old order. New York collectors have slowly been discovering that maybe they are the provincial ones. While they have been concentrating on the experiments of the avant-garde, or on pictures by the accepted 19th century impressionist and post-impressionist masters whose works offer such decorative witness to social, cultural and financial stature, museums outside New York have been displaying great imagination, independence of judgment and financial acumen by acquiring at relatively low prices-then charging us to see them so they can buy more-paintings and sculpture which are no less fine because they are off the beaten track. One can not help thinking that this is the kind of operation Pierpont Morgan himself would have smiled upon, and that seeing the collections coming in to New York from out of town he would have been reassured that the public out there was at last "ready" for his own very special treasures. END

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A PRIMER ON RUGS AND CARPETS

Here is a guide to their selection, cost and care

mericans may cushion the paths through their homes today with a rich assortment of rugs and carpeting materials. Rug fibers, both natural and man-made, look better today, and they wear longer. But as a matter of selfinterest, the prospective buyerwhose investment in carpeting commonly amounts to 20 per cent of the total spent on furnishing a room-will profit by knowing the basic characteristics of carpets and rugs. Because a formidable technical vocabulary has evolved in the rug maker's art, H&G presents herein an alphabetized glossary of rug terms. Understanding these terms will clarify the following questions and answers which contain essential facts you should know about the selection, care and cleaning of rugs and carpets.

GLOSSARY OF RUG TERMS:

Axminster: Woven on a special loom that provides almost unlimited combinations of design and color. Distinguished by a heavily ribbed back, it can be rolled lengthwise but not cross-

Backing: foundation or underside of carpet that secures pile yarns in position. Usually made of cotton, jute, carpet rayon or kraft cord (a tough yarn made from wood pulp). Note: in weaving method the backing is woven simultaneously with the pile. In tufting method the surface of the carpet is tufted through a broad woven fabric which becomes the backing of finished carpet.

Blends: rugs or carpeting that combine different fibers, such as wool, cotton, rayon, etc.

Broadloom: not a weave, but a synonym of width; a seamless carpet of any weave produced on broad looms, from 6' to 18' wide. Chenille: deep piled material that is woven on two looms, may be custom made in any color, pattern, shape up to 30 ft. wide.

Fibers: materials, natural or mineral, of which rugs are woven: wool, cotton, rayon, nylon, Saran, Dynel, Acrilan.

Fluffing: a fuzz that adheres to the pile after it has been sheared. It is present when carpet is new, disappears in a short time.

Hooking: loops of heavy yarn hooked or pulled through a coarse binding; traditionally a manual process, now done electrically.

Pile: yarn tufts that stand erect

from carpet base and form surface; ends are looped or cut.

Static compression: marks from constant pressure of table or sofa legs on rugs.

Texture: surface interest achieved in various ways: by using a combination of twist and plain varns, cut and uncut pile.

Tufting: pile yarns sewn into a broad fabric backing by wide. multiple-needled machines.

Velvet: closely woven, low pile weave, simplest of all carpet weaves, and usually in solid colors. Warp: yarns that run the length of the carpet.

Weft or filling: yarns that run across the width of the carpet.

Wilton: type of weave done on a loom with jacquard attachment; result is a reproduction of intricate patterns employing cut, loop, or combination in varying heights of pile. Wilton texture variations include modern carved effects.

What kind of carpeting?

Buy the best carpet you can afford. Your choice of materials has never been so wide. In addition to allwool and cotton carpets, there are others made of rayon, nylon, Saran and two new synthetic fibers, Dynel and Acrilan, just introduced for carpet use. These fibers, handsome in color and texture, have been tested for durability, resistance to fading, burning, mildew and insect damage. Wool and nylon, of course, are well known for their toughness and are excellent choices for the busiest traffic lanes (halls, living room, family room and stairs).

How can I judge rug quality?

The proportions of individual fibers are stated on the carpet label, which may also describe the characteristics of the major fiber used. Blends of natural and synthetic fibers are combined for beauty or strength. Nylon gives added wear but only when it composes 10 per cent or more of the fiber. In making your selection, consider the type of life your family lives, the amount of wear your carpets must take, and the areas they are to cover. The density of the rug pile is important, more so than the depth of the pile. Examine the way the tufts are bound into the backing. Work them back and forth between your fingers and notice whether there is any looseness between rows. Be sure

(Continued on next page)

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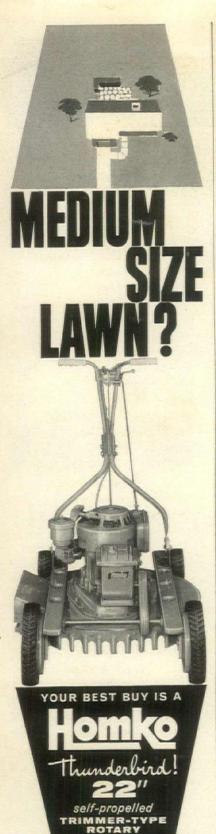


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RUGS AND CARPETS (Continued)

that the backing is compactly constructed.

How much should I pay?

Most carpeting falls within a price range of \$8 to \$20 a square yard. Custom-made carpets, of course, may cost much more. To estimate cost, multiply the length of a room by its width and divide by nine; the result will be the number of square yards needed. Since nearly all carpeting is sold by the square yard, multiply your total by the price. For wall-to-wall carpeting you must add an additional charge for carpet laying.

Which is preferable—a rug or wall-to-wall carpeting?

Wall-to-wall carpeting tends to make small rooms look larger and more luxurious. It also conceals unsightly floors and helps to camouflage awkward jogs in walls of odd-shaped rooms. But it has drawbacks: it usually can not be turned to prevent excessive wear in the areas of heavy traffic; it fits only one room and can not usually be moved to another house; it must be cleaned by professionals. The use of rugs overcomes these disadvantages. Most companies make rugs in these standard sizes: 4' x 6', 6' x 9', 9' x 12', 12' x 15', and 12' x 18'. Carpeting, which can be custom cut for any floor dimension, comes in standard widths of 9', 12' and 15'.

Does it pay to buy a rug underlay?

A rug cushion serves a definite purpose. It acts as a buffer between hard floors and a springy carpet pile and it will prolong the life of a floor covering. All rug cushions, which include hair, foam, or sponge rubber, or rubberized hair construction, are now moth-proofed. All types fall within a price range of \$1 to \$2.50 per square yard. Inferior grades will stretch and become noticeably thin. Good grades of rubberized hair cushions have a top and underside of rubber which dust and oil cannot penetrate, and the surface may be wiped with a damp cloth. A satisfactory thickness for carpet pads is about 3/16" to 1/4". Thinner padding, available in three widths sold by the yard, is designed for accent rugs to keep them from skidding.

How much cleaning does a rug

Carpets are vulnerable to three types of soiling: (1) particles of industrial soot or grime that sift in through the air; (2) dust tracked in from the street and vard; and (3) spotting and stains. To keep fibers clean and to insure longevity for your carpets, take

care of them from the start. A quick, daily cleaning with a sweeper will remove crumbs, lint, and any new fluff on the surface. Use the vacuum thoroughly once or twice a week. Always run your sweeper or vacuum cleaner in the direction of the pile. Where dirt, mud tracks, or stains are deeply imbedded, rely on professional cleaning; in any case, carpeting should be cleaned professionally once a year. Cotton rugs require a deep wash and dry tumbling; sizes over 4' x 6' are best handled by a commercial laundry. Professional carpet cleaners should clean other fibers since they treat both the face and back of carpets, restore texture, remove spots without discoloration and repair and redye.

How should spots be cleaned?

Cold, clear water can control spots in an emergency, but speed is essential to alleviate damage from stains left by pets, washable ink (indelible requires professional attention), spilled milk or other beverages. Take clean cheese cloth or wads of paper towel, gently blot the spot, apply clear water in a wide sweeping motion. Don't bear down heavily; you will press moisture from stain into the carpet backing. Tar, chewing gum, or candle wax entangled in carpet pile can be given first aid treatment with ice cubes. Freeze the particles and carefully pry loose with a blunt blade. Pile showing impressions of furniture legs may be restored by gentle brushing with a stiff brush. Grease and oil stains may be removed by rubbing lightly with any good, non-flammable dry cleaning fluid. For first aid treatment, a Servicemaster cleaning kit is good insur-

COMMON SENSE CARPET TIPS

· A very thick underlay in halls and on stairways can actually be tiring, especially to older people.

· Deep pile in wall-to-wall carpets, backed by a thick underlay, may prevent doors from swinging freely. Check before you buy.

· Stair carpets wear out five times faster than floor carpets. When measuring stairs for carpeting, buy an extra foot or two; fold it under, against one or two risers at the top of the stairs. When edges become worn, shift the carpet down an inch or two at a time.

• If feasible, reverse rugs once a year to distribute equal wear.

· Cold air settles near the floor, just as heat rises. A good quality carpet pile insulates against cold.

· Some department stores and carpet shops will supply you with samples which you may use in planning room decoration. END

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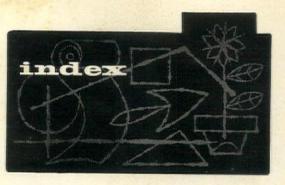
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SEATED DINNER (Continued from page 161)

prodigal sense of hospitality, will go to any trouble to make a dinner an occasion to remember. Believing that the right kind of formality has a tonic effect on people's manners and conversation, she sends out special hand-printed invitations, rather than phoning, to set the party mood in advance, and her guests dress. On the other hand, she is never afraid to try the unorthodox if it will help a dinner to run more smoothly or be more interesting. She often serves soup in the living room (consommé and a slice of lemon in a soup cup) in the South American manner as a tactful way of moving guests from cocktails to table. At her table, which seats 12, she has adopted the English system of seating the host and hostess in the middle rather than at the ends; it makes it easier to draw out a shy guest or steer the conversation. To turn a simple meal into a party (like many Californian hostesses she does all her own cooking and has only one maid hired for the evening), she concentrates on unusual table decorations. For a recent dinner, whose main course was a special bean dish she had found in Chile, she included the recipe in a painted design on a table covering of Mexican manta cloth (cost: 15c a yard). Each couple could cut out the recipe to take home as a souvenir of the dinner.

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